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R A I S I N G H E L L S I N C E 1 9 6 6

THE SAN FRANCISCO BAY GUARDIAN | SFBG.COM | SEPTEMBER 10 - 16, 2014 | VOL. 48, NO. 50 | FREE



The 420 Games
and weed-smoking
pro athletes
counter the image
of lazy potheads
PAGE 14

GUARDIAN PHOTO BY MICHAEL KEENEY,
OF HOW WEIRD STREET FAIRE PRODUCER
AND AUTHOR BRAD OLSEN



UNDER FIRE

Mezcal is a victim of its popularity **P17**

BATTLE FOR BAYVIEW

Tough issues animate D10 race **P8**

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THE VENDETTA (LA) AND LEELA'S ARMANDO COMPANY
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FRIDAY, SEPT 12TH - 9:00 PM
KIND STRANGERS (LA) AND BOOM CHICAGO
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THURSDAY, SEPT 18TH - 9:30PM
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FRIDAY, SEPT 19TH - 7:00PM
JET EVELETH & SCOTT ADSIT (NYC/LA) AND RED DOOR

FRIDAY, SEPT 19TH - 9:00PM
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AND GREASY LAKE

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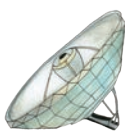
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NO BUENO

When the (non-Mexican) owners of Castro gay sports bar Hi Tops announced that they would be opening an upscale Mexican restaurant cross the street called **Bandidos**, many hackles were raised on those who know “bandido” has been used as a slur against Mexican people in the US. When the menu was unveiled — with items like \$9 guacamole — familiar grumbling about high prices and gentrification took over. But the torta really hit the fan when chef Jamie Lauren was quoted on SFGate, saying, “I hate to call it white people Mexican food but it is. And I think the Castro needs a place like that.” Community rage and threats of a boycott ensued. The owners have agreed to meet with Latino and gay community representatives like comedian Marga Gomez to consider a name change and better outreach.



ROOM TO WRITE

Kids at Mission High School will be getting a **Writer's Room**, a beautifully designed space to inspire the process of writing, in partnership with the tutoring center 826 Valencia. As part of the project, ninth graders will produce a magazine about social justice issues, and San Franciscans can score a copy at the Pirate Supply Store at 826 Valencia.

POWER TO THE PEOPLE

Rising inequality of wealth and income is one of the most important and neglected issues facing the country, one we cover often here at the Bay Guardian. So it's great to see our comrades over at the **The Haas Institute for a Fair and Inclusive Society** at UC Berkeley bringing the heat with a new briefing, “Responding to Rising Inequality: Policy Interventions to Ensure Opportunity for All,” and a Sept. 10 event in Washington DC tout-ing it. Better yet, the event features our favorite local congressional representative, US Rep. Barbara Lee, and bills itself as “taking on” The Way Forward, the latest book by US Rep. Paul Ryan, the Republican budget chair who is still peddling discredited supply-side solutions that even members of his own party once correctly dubbed “voodoo economics.” Get him, Barb!



SUNDANCIN'

Two awesome **outdoor parties** this Sunday prove that our summer is finally here. First up: a pool party? In the Tenderloin? You bet, as Summertime Radness (Sun/14, 1pm-6pm, \$15-\$20. Phoenix Hotel, 601 Eddy, SF. www.facebook.com/LightsDownLowCA) splashes into golden disco-funk waters with UK DJs Tiger and Woods and beloved groovemaster Dam Funk (pictured). Also that day, SF's own crazy, lowdown bass kids from Dirtybird Records — Claude Vonstroke, J.Phip, Justin and Christian Martin, and Worthy — rumble onto Treasure Island for the infamous Dirtybird BBQ (Sun/14, noon-8pm, \$40. 401 California, Treasure Island. www.facebook.com/dirtybirdrecords) Free BBQ while supplies last! PHOTO BY JIMMY MOULD



EVICION HALTED

Benito Santiago, a 63-year-old San Francisco native, recently got word that he wouldn't be evicted after all from his Duboce Avenue apartment, where he's resided for 37 years. When he got the eviction notice last December, Santiago had no idea where else he could possibly live. “It was then that I realized, all that I could do, was fight back to stay in my home,” he said. “This is my life.” He got help from **Eviction Free San Francisco**, housing activists who staged marches, rallies, and even a real-estate office occupation to keep him housed.

BAY AREA'S BATGIRL

Isn't it weird that superheroines often are depicted fighting crime in skimpy, skin-tight outfits? It seems DC Comics woke up and smelled the sexism, and is launching a new **Batgirl comic series** with Barbara Gordon featuring a whole new outfit. Her workers' boots, jacket, and costume now look like something an actual human being could fit into, and was co-designed by local San Francisco-based comics artist Babs Tarr. No word yet if Tarr and the team would move Batgirl into the Bay Area though. Drats!



NO FREE LUNCH

We've heard about the “Twitter ten” — how **free gourmet lunch** offered by the tech employer can leave its workers with a bit of a paunch. But now that the Internal Revenue Service is taking a closer look at tax-exempt free lunch offered by the likes of Twitter and Google, as the Wall Street Journal reported, there may yet be a pound or two to pay for that perk.



AHOY!

Multiple music stages (including a few that float) bring sea chanties, Irish ballads, folk songs about navy battles, and other shipshape styles to the shore at the annual **Sea Music Festival**, held Sat/13 on the Hyde Street Pier and aboard the historic vessels docked there. The festival also showcases Tahitian and Chinese traditional dancing, living-history performers (including a Victorian-style tea party, and model shipwrights). And yes, there will be sing-alongs, so make sure your “Spanish Ladies” is on point.

COPS EVICTED



In the wake of **Urban Shield** — the police training and trade show staged in Oakland last week, attracting attendees from 200 law-enforcement agencies — Mayor Jean Quan announced that it wouldn't be welcome in Oakland again. To exactly nobody's surprise, the event, timed on the heels of Ferguson in a city where cops are probably less popular than anywhere else on West Coast, drew protests. The police gear fest, which costs \$1 million in federal funding, was started by the Alameda County Sheriff's Office.



OILY CARGO

On Sept. 4, environmental activists got up at the crack of dawn to sneak onto a railyard and stage a protest in Richmond. Using U-locks, they chained themselves to a fence where **Kinder Morgan** operates a shipping facility, where crude oil from North Dakota tar sands is unloaded from trains and sent to area refineries. The enviros said the trains are old and dangerous. But a lawsuit challenging the facility's operating permit, issued by the air district without any environmental review, was thrown out in court the next day. AP PHOTO OF A 2013 OIL TRAIN DERAILMENT IN CASSELTON, N.D., BY BRUCE CRUMMY

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To the classrooms, Baby Boomers

BY TOM GALLAGHER

OPINION As long as I've been substitute teaching, people have asked what I thought we could do to improve public schools. With all of the classrooms I've been in, they figured I might know something. But I've never had a simple answer for them, because I don't actually think there is a single overriding educational crisis.

For most kids, the system works okay, or at least as well as it always has. At the same time, there are large groups of kids clearly struggling — black students most obviously, but not only. If we're serious about fixing the educational problems of the nation's "disadvantaged" kids, we need to improve the overall circumstances of their lives.

I'd say there is one surefire thing we can do to improve America's classrooms: Put more adults in them — and not just teachers.

Think of how seldom the question of class size makes it into the highly politicized national education debate. If you didn't know any better, you'd think it must be an insignificant element. But if you really want to know if class size is a big deal, just ask someone who teaches. Or if you want private sector confirmation of this, check out the private school brochures or websites, which tout their smaller class sizes.

So why don't we hear more about this? Maybe because there's no major corporate or political interests pushing it, as opposed to charter schools — or the various tenure, curriculum, or discipline reforms that vie to become the panacea of the moment.

For instance, you'll likely hear more about the problem of inadequate textbooks in "poor schools" than the too-large classes in them. Could this be related to the fact that the only part of the publishing industry that isn't struggling these days is the educational sector?

The world's four largest publishers produce educational materials, and they're out there making their case and drumming up business all the time. There's a lot of money to be made selling \$85 world history texts to middle school classes of 35 students. Again, if you're not sure

yourself, ask any teacher which would help more: the latest textbook or a smaller class?

Moving from business to politics, the Obama administration has recently expressed interest in reforming school discipline policy, but it says so little about the surest route to reducing classroom problems: a lower student-teacher ratio. The reason for the silence is pretty obvious. More teachers cost more money. This means higher taxes (or maybe reduced military spending). New textbooks cost money too, of course. The difference, however, is that there are no giant corporations pushing for hiring more teachers — there's simply no money in it for them.

Yet we could put more adults into the mix even when we can't actually reduce class size. I've been in classrooms where it seemed like the adult-to-child ratio needed to really give kids a shot was something like one-to-five-or-six — and this was not special ed. And I've seen combinations of teachers, paraprofessionals (aka teachers' aides), student teachers, parents, or volunteers from the community that achieved that goal — at least for a little while. I've also seen situations where an additional person helped a kid who would have otherwise likely disrupted an entire class and not only prevented that, but got him to produce something useful.

After I had expounded on this idea at a recent gathering in Boston, an old friend came up to me and said, "Look around this room," noting the crowd of Baby Boomers who will soon retire and will have considerably more time on their hands. All had an interest in public education.

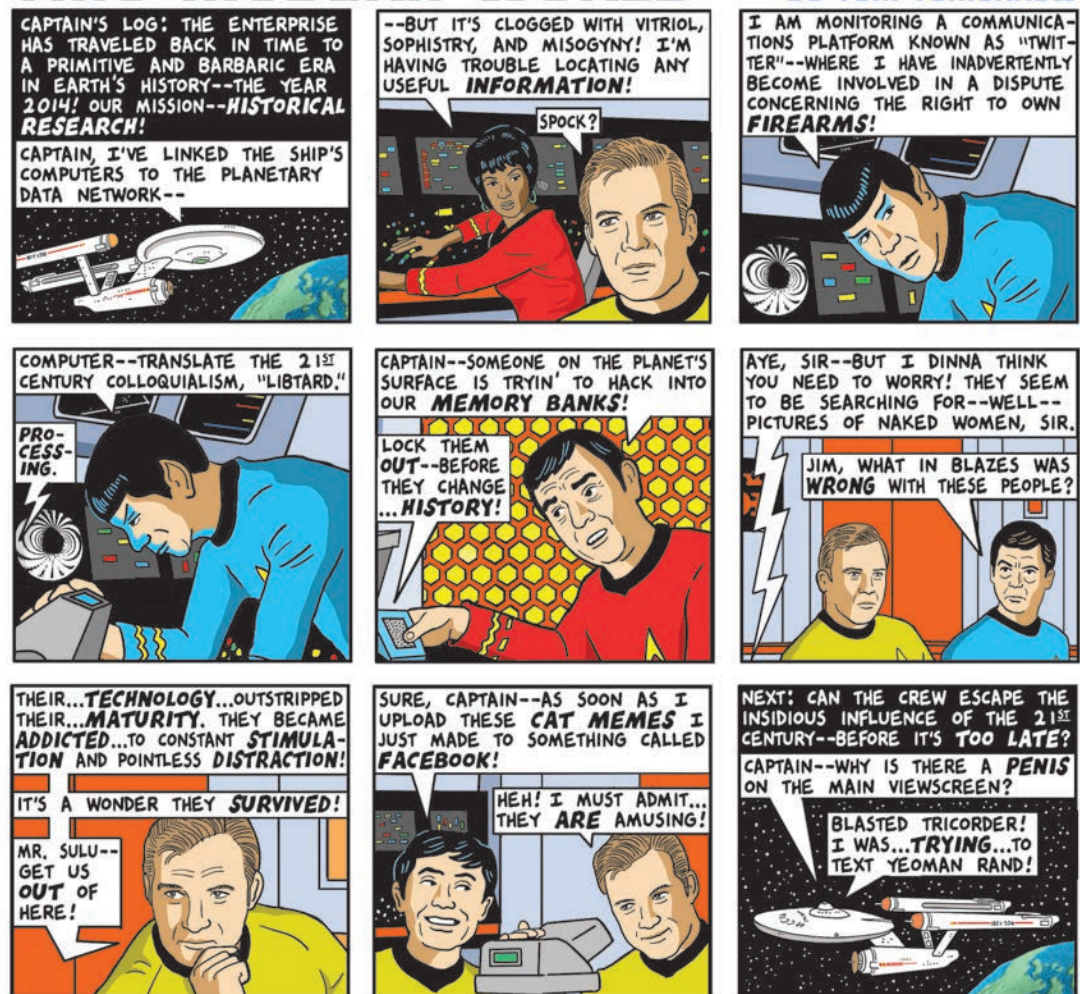
What if even a small percentage of them could find their way to helping public schools by actually spending time assisting in a classroom? Wouldn't we have a significant asset on our hands? I think he was right. **SFBG**

*Tom Gallagher is a San Francisco substitute teacher and the author of **Sub: My Years Underground in America's Schools** (Coast to Coast Publishing, 2014). He can be reached at tgtgtgt@aol.com. To submit a guest editorial, contact news@sfbg.com.*

SAN FRANCISCO NEEDS TO SHOW THAT IT'S NOT FOR SALE.

THIS MODERN WORLD

BY TOM TOMORROW



EDITORIAL Creating a functional and equitable San Francisco for tomorrow requires political will and foresight today. Do our current political leaders have the requisite courage and commitment to the broad public interest, or are they too willing to give away the farm to powerful private interests wielding promises or threats?

This week at City Hall, there was a fascinating test case for these questions, one that we laid out on Sept. 8 on the SFBG.com Politics blog ("Developers lobby hard to slash payments promised to Transbay Terminal and high-speed rail"). In a nutshell, it involves developers of the biggest office towers proposed for San Francisco reneging on promises to pay for vital public infrastructure, which they made in exchange for lucrative upzoning of their properties.

With hundreds of millions of dollars at stake, they hired top political fixer Willie Brown to make their case to politicians, including those he helped bring to power, giving him a cut of whatever money this shakedown can shake loose. The Board of Supervisors was

Defend the deal

set to consider the matter after the Guardian press time for this issue, so check our Politics blog for what happened, but there a few observations we can make without even knowing what the outcome was.

This power play would never happen unless these developers and their allies — including Salesforce, which has leased most of the Transbay Tower, what would be the tallest building on the West Coast — thought they had a reasonable chance of success. And given how the Mayor's Office seems willing to give developers and business leaders whatever they want, it seems likely that this lobbying effort will more than pay for itself, to the detriment of the public.

Mayor Ed Lee isn't a political leader, he's really just the city's chief administrator, a role he's been playing since Brown was mayor

and that he continues playing since Brown helped put him into Room 200. Chief-of-Staff Steve Kawa, another loyalist to Brown and downtown, dishes out discipline to supervisors who don't toe the line.

City leaders should be willing to play hardball, stick to the original deal, and call the bluff of these developers, even if that means risking that these towers might not get built in their proposed form and timeline. Yes, that strategy might involve some legal liability, but these massive towers were always proposed as a means to an end.

San Francisco doesn't need a 1,000-foot office building. But given its commitment to rebuild the Transbay Terminal, it does need to ensure that expensive project includes 21st century rail service connecting to the rest of the state, as well as the open space and neighborhood amenities that these developers should fund.

Equally important, San Francisco needs to show that it's not for sale, that it won't be bullied, and that its leaders are looking out for more than their own political interests. **SFBG**

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INCUMBENT SUP. MALIA COHEN (LEFT) FACES SEVERAL CHALLENGERS THIS FALL, INCLUDING TONY KELLY (RIGHT, CENTER).

GUARDIAN PHOTO OF TONY KELLY BY REBECCA BOWE



BY REBECCA BOWE
rebecca@sfbg.com

NEWS Although there are five seats on the San Francisco Board of Supervisors up for reelection this fall, incumbents face few contenders with the requisite cash and political juice needed to mount a serious challenge. The one race that has stirred interest among local politicians is the bid to represent District 10, the rapidly changing southeastern corner of San Francisco that spans the Bayview, Hunters Point, Visitacion Valley, Dogpatch, and Potrero Hill neighborhoods.

Sup. Malia Cohen, who narrowly beat an array of more than a dozen candidates in 2010, has raised way more money than her best-funded opponent, progressive neighborhood activist Tony Kelly, who garnered 2,095 first-place votes in the last D10 race, slightly more than Cohen's, before the final outcome was determined by ranked-choice voting tallies.

For the upcoming Nov. 4 election, Cohen has received \$242,225 in contributions, compared with Kelly's \$42,135, campaign finance records show. But Kelly, who collected the 1,000 signatures needed to qualify for the November ballot and qualified for public financing, has secured key progressive endorsements, including former Mayor Art Agnos, Assemblymember Tom Ammiano, Sups. David Campos and John Avalos, and the Potrero Hill Democratic Club.

Others who've filed to run for this office include Marlene Tran, a retired educator who has strong ties to families in the district, especially in Visitacion Valley, through her teaching and language-access programs (she's known by kids as "Teacher Tran"); Shawn Richard, the founder of a nonprofit organization

Racing for solutions

Candidates running in District 10 debate the myriad problems facing southeast SF

that offers workshops for youth to prevent gun violence; and Ed Donaldson, who was born and raised in Bayview Hunters Point and works on economic development issues. DeBray Carptenter, an activist who has weighed in on police violence, is running as a write-in candidate.

But the outcome in this dynamic district could be determined by more than campaign cash or political endorsements. That's because the D10 supervisor faces the unique, unenviable challenge of taking on some of the city's most intractable problems, which have disproportionately plagued this rapidly changing district.

Longstanding challenges, such as a high unemployment and crime rates, public health concerns, social displacement, and poor air quality, have plagued D10 for years. But now, fast-growing D10 is becoming a microcosm for how San Francisco resolves its growing pains and balances the interests of capital and community.

MIX OF CHALLENGES

While candidate forums and questionnaires tend to gauge political hopefuls on where they draw the line on citywide policy debates, such as Google bus stops or fees for Sunday parking meters, neighborhood issues facing D10 have particularly high stakes for area residents.

While other supervisors represent neighborhoods where multiple transit lines crisscross through in a rainbow of route markers on Muni maps, D10 is notoriously underserved

by public transit. The high concentration of industrial land uses created major public health concerns. A Department of Public Health study from 2006 determined that Bayview Hunters Point residents were making more hospital visits on average than people residing in other San Francisco neighborhoods, especially for asthma and congestive heart failure.

Unemployment in D-10 hovers near 12 percent, triple the citywide average of 4 percent. Cohen told us efforts are being made on this front, noting that \$3 million had been invested in the Third Street corridor to assist merchants with loans and façade improvements, and that programs were underway to connect residents with health care and hospitality jobs, as well as service industry jobs.

"The mantra is that the needle hasn't moved at all," Cohen noted, but she said things are getting better. "We are moving in the same downward trend with regard to unemployment."

Nevertheless, the high unemployment is also linked with health problems, food insecurity — and violence. In recent months, D10 has come into the spotlight due to tragic incidents of gun violence. From the start of this year to Sept. 8, there were 13 homicides in D10.

Fourth of July weekend was particularly deadly in the Bayview and D10 public housing complexes, with four fatal shootings. Cohen responded with a press conference to announce her plan to convene a task force addressing the problem, telling us it will be "focused on preventing gun

violence rather than reacting to it."

The idea, she said, is to bring in expert stakeholders who hadn't met about this topic before, including mental-health experts and those working with at-risk youth.

"I think we need to go deeper" than in previous efforts, Cohen said, dismissing past attempts as superficial fixes.

But Cohen's task force plan quickly drew criticism from political opponents and other critics, including Sheriff Ross Mirkarimi, who dismissed it as empty rhetoric.

"How many people are cool with yet another task force?" Kelly said in a press statement challenging the move. "We can't wait any longer to stem the deadly tide of violence in District 10. Supervisor Cohen's task force won't even propose solutions till 2017. We can't wait that long."

Kelly told us he's formulated a five-point plan to tackle gun violence, explaining that it involved calling for a \$10 million budget supplemental to bolster family services, reentry programs, job placement, and summer activities aimed at addressing poverty and service gaps. Kelly also said he'd push for a greater emphasis on community policing, with officers walking a beat instead of remaining inside a vehicle.

"How do you know \$10 million is enough?" Cohen responded. "When you hear critics say \$10 million, there is no way to indicate whether we'd need more or less." She also took issue with the contention that her task force wouldn't reach a solution soon

enough, saying, "I never put a timeline on the task force."

Cohen also said she wanted to get a better sense of where all of the past funding had gone that was supposed to have alleviated gun violence. "We've spent a lot of money — millions — and one of the things I am interested in doing is to do an audit about the finances," she said.

She also wants to explore a partnership with the Guardian Angels, community volunteers who conduct safety patrols, to supplement policing. Cohen was dismissive of her critics. "Tony was not talking about black issues before this," she said. "He hasn't done one [gun] buyback. There's no depth to what any of these critics are saying."

Tran, who spoke with the Guardian at length, said she'd started trying to address rampant crime in Visitacion Valley 25 years ago and said more needs to be done to respond to recent shootings.

"There was no real method for the sizable non-English speaking victims to make reports then," Tran wrote in a blog post, going on to say that she'd ensured materials were translated to Chinese languages to facilitate communication with the Police Department. "When more and more residents became 'eyes and ears' of law enforcement, community safety improved," she said.

Richard, whose Brothers Against Guns has been working with youth for 20 years and organizing events such as midnight basketball games, said he opposed Cohen's task force because it won't arrive at a solution quickly enough. He said he thought a plan should be crafted along with youth advocates, law enforcement, juvenile and adult probation officers, and clergy members to come up with a solution that would bolster youth employment opportunities.

"I've talked with all 13 families" that lost young people to shootings this year, Richard said, and that he attended each of the funerals.

CHANGING NEIGHBORHOOD

Standing outside the Potrero Terrace public housing complex at 25th and Connecticut streets on a recent sunny afternoon, Kelly was flanked by affordable housing advocates clutching red-and-yellow "Tony Kelly for District Supervisor" campaign signs. The press conference had been called to unveil his campaign plan to bolster affordable housing in D10.

Pointing out that Cohen had voted "no endorsement" at the Democratic County Central Committee on Proposition G — the measure that would tax property-flipping to discourage real estate speculation and evictions — Kelly said, "This is not a time to be silent."

While Cohen had accepted checks from landlords who appeared on the Anti-Eviction Mapping Project's list of worst offenders for carrying out Ellis Act evictions, Kelly said he's pledged not to accept any funding from developers or Ellis Act evictors. Asked if any had offered, Kelly responded, "Some. They're not knocking down my door."

Cohen told us that she hadn't supported Prop. G, a top priority for affordable housing advocates, because she objected to certain technical provisions that could harm small property owners in her district. As for the contributions from Ellis Act evictors, she said the checks had been returned once the error was discovered. Her formal policy, she said, is not to intentionally take money from anyone involved in an Ellis Act eviction.

Speaking outside Potrero Terrace, Kelly said he thought all housing projects built on public land should make at least one-third of their units affordable to most San Franciscans. He also said renovation of public housing projects could be accelerated if the city loaned out money from its \$19 billion employee retirement fund. Under the current system, funding for those improvements is leveraged by private capital.

Mold, pests, and even leaking sewage are well-documented problems in public housing. Dorothy Minkins, a public housing resident who joined Kelly and the others, told us that she's been waiting for years for rotting sheetrock to be replaced by the Housing Authority, adding that water damage from her second-floor bathroom has left a hole in the ceiling of her living room. She related a joke she'd heard

from a neighbor awaiting similar repairs: "He said, Christ will come before they come to fix my place."

Lack of affordable housing is a sweeping trend throughout San Francisco, but it presents a unique challenge in D10, where incomes are lower on average (the notable exceptions are in Potrero Hill, dotted with fine residential properties overlooking the city that would easily fetch millions, and Dogpatch, where sleek new condominium dwellings often house commuters working at tech and biotech firms in the South Bay).

Home sale prices in the Bayview shot up 59 percent in two years, prompting the San Francisco Business Times to deem it "a hot real estate market adorned with bidding wars and offers way above asking prices."

One single-family home even sold for \$1.3 million. Historically, the Bayview has been an economically depressed, working-class area with a high rate of home ownership due to the affordability of housing — but that's been impacted by foreclosures in recent years, fueling displacement.

Although statistics from the Eviction Defense Collaborative show that evictions did occur in the Bayview in 2013, particularly impacting African Americans and single-parent households, Cohen noted that evictions aren't happening in D10 with the same frequency as in the Tenderloin or the Mission.

"When it comes to communities of color in the southeast, it's about foreclosure or mismanagement of funds," explained Cohen.

She said that a financial counseling services center had opened on Evans Street to assist people who are facing foreclosure, and added that she thought more should be done to market newly constructed affordable units to communities in need.

"There's an error in how they're marketing," she said, because the opportunities are too often missed.

But critics say more is needed to prevent the neighborhood from undergoing a major transformation without input from residents.

"This district is being transformed," Richard said. "A lot of folks are moving out — they're moving to Vallejo, Antioch, Pittsburg. They don't want to deal with the issues, and the violence, and the cost."

At the same time, he noted, developers are flocking to the area, which has a great deal more undeveloped land than in other parts of the city.

"The community has no one they can turn to who will hold these developers accountable," he said. "If the community doesn't have a stake in it, then who's winning?" SFBG

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BY JOE FITZGERALD RODRIGUEZ

joe@sfbg.com

NEWS For the digitally connected, sometimes it's hard to remember life without the Internet.

Bills can be paid with a click, calendar appointment reminders pop in our e-mail inboxes, and YouTube lessons teach us mundane tasks like faucet fixing (was I the only one who didn't know how to do that?). And those are some routine, everyday ways we weave the online world into our offline routines. Some, especially in San Francisco, spin a wider digital web.

Valencia Street is a corridor rife with the technorati, our new digital overlords and neighbors. These folks are the titans that technology built. Facebook CEO Mark Zuckerberg lives within spitting distance of Dolores Park, for instance. On any given night, a large swath of drunken revelers sobering up at Tacolicious are the same ones who "change the world" every day, engineering the newest Google spy machine.

But for all its ubiquity, the Internet is not as universally used in San Francisco as one might assume. It is a privilege, and to some, the Internet is a luxury that they cannot afford.

Data on who is connected and who is not is spotty, but taken together, it paints a picture of a stark digital divide.

According to a Field Poll in July, conducted on behalf of the California Emerging Technology Fund, one in four Californians does not have broadband Internet access. The city by the bay fares somewhat better, as local surveys say nearly 10 percent of San Franciscans do not have broadband Internet access at home. No DSL, no cable, no Comcast, no Federal Communications Commission woes. Ask them their opinion on net neutrality, and they're liable to ask you if you're a fisherman in need of tightly woven rope.

One commonality stretches across these surveys: Those without Internet are not only the elderly, but immigrants and families, often with children who are at a fundamental learning disadvantage without Internet at home.

A study recently released by the San Francisco Unified School District shows 15 percent of children's families don't have broadband Internet on computers at home, and that percentage wid-



Tale of two Internets

Officials work to close the digital divide, an inequitable reality even in high-tech SF

ens when looking just at African American or Latino families.

To be sure, 10-15 percent of San Franciscans is a small proportion. But percentages can be deceiving, as that translates to some 80,000 people who don't have home access to broadband.

And as the city slowly builds new wireless solutions to help everyone connect to the web, a nonprofit group, the Mission Economic Development Agency, is working to expressly help families in the Mission connect online.

They're working one by one, family by family.

CONNECTING TO SCHOOL

Like Zuckerberg, Nixon Sandoval and his family live near Dolores Park. That is where their commonalities end. The Facebook CEO built his empire online, but up until a few months ago, Sandoval and his family could not connect to the Internet at home.

Sandoval is a jovial guy, quick to smile. It's easy to see why, as he is blessed with two equally sweet daughters, Gabrielle, 11, and Gisselle, 9, and his wife, Jaqueline. As soon as we stopped by, she swooped in with cake and Salvadoran strawberry juice she seemingly whipped up from thin air.

In 2012, Sandoval was in his 12th year working for State Farm Insurance, just before they laid off thousands of workers, including Sandoval. He had a rough time of it, having never been laid off before. His wife took care of the

MEDA'S NEWEST ENDEAVOR IS SIGNING FOLKS UP WITH THE INTERNET, AND IT'S OFF TO A FAST START.

family, and eventually he bounced back. Now, he drives a taxi in the city, but the taxi industry is also going through a rough patch, and the family of four counts every penny.

Signing up for Internet seemed like a luxury they could not afford. The first time they tried it, this year, they had to make sacrifices.

"I was worried about the monthly payment," Sandoval told us. "When I found out from AT&T that it was going to be \$48 a month, I switched the policy on my car. I lowered the insurance to be just liability. I used to have full coverage."

But even that didn't help. After two months, Sandoval had to pull the plug. That's when he met Leo Sosa, the Mission Economic Development Agency's technology training coordinator.

Sosa hooked Sandoval up with an Internet plan through Comcast, part of a deal MEDA helped craft. The cable giant offers a \$10 a month plan, with six months free, for residents who live within the Mission Promise Neighborhood, a section of the Mission targeted for aid by the federal government. The federal government funnels grant money straight to the Mission Economic Development Agency, which trains hundreds of local Mission residents in entrepreneurship skills, English, and digital literacy.

MEDA's newest endeavor is signing folks up with the Internet, and it's off to a fast start.

Since MEDA started the project in April 2013, it has

connected 362 Mission Promise Neighborhood families to the Internet.

Families with children in specific schools are eligible: John O'Connell High School, SF International High, Cesar Chavez Elementary, Bryant Elementary, Everett Middle, George Moscone Elementary, Edison Charter Academy, and Marshall Elementary.

Some families may have Internet access through smart phones, but a July survey by the SFUSD shows less than 40 percent of Latino and black families have an Internet-enabled computer at home. The numbers are only slightly better for Asian families.

The problem, educators and advocates say, is smartphones aren't enough to get an Internet-powered boost in school.

"It's an incredibly adaptive use of technology to write a paper using a smartphone," Richard Abisla, who has worked for three years at MEDA, told us, "but we don't want there to be two classes of kids: ones with access to educational tools and ones without."

Abisla worked to connect many of these families, aiming to give children better computer access. For Sandoval's family, that's already happening. The Internet and the subsequent computer he bought help his kids write their homework at home, and he said their grades have started to improve.

"We just started!" Gabrielle told us, excited to use computers in school for the first time. "We're going to do our work and use our flash drive, and take it home to finish."

This is the nature of school today: Those with Internet-connected computers can connect to the world's knowledge, those without are in an information blackout. And how you connect to the Internet dictates what information you seek. Surveys from the CTEF show people connected to the Internet at home through computers, rather than phones, are more likely to seek government services (like health care), to take online classes, and to help their children research school-work.

Internet access through a computer, then, is a big lift to economic mobility. Until a few months ago, the Sandoval sisters would not have had that luxury, a clear scholarly disadvantage.

Gabrielle pulled up a YouTube

video explaining PEMDAS: Parentheses, Exponents, Multiplication, Division, Addition, and Subtraction, the order of mathematical operations. Gabrielle told us the teachers on YouTube sometimes explain things in a way her teachers at school may have missed, and the videos also let her get a jump on lessons to help prepare her for what's to come.

And we couldn't help but smile as she and her younger sister explained how Giselle learned spelling by Googling different animals, then tallying the number of vowels and consonants in a word puzzle for school.

Word to the wise: Giselle really loves koalas. "We researched what they eat, and what they do," she said, though she didn't remember the word eucalyptus. She scrunched her tiny face as she tried to remember the word, recalling, "They eat...plants?"

They now access the Internet at home mainly through an iPad. But we would not do our journalistic duty if we did not ask the girls to level with us. Honestly, we asked, "Why did you want the tablet?"

"Games!" the two sisters shouted, smiling, before launching into a treatise on a fashion app that would put scholarly papers to shame.

The Sandoval family and many others in the Mission are connected thanks to MEDA, but the effort to help others in San Francisco do the same is far from over.

WIRING THE CITY

Fiber optic cables are remarkably advanced examples of technology. Strands of glass the thickness of human hair beam pulses of light carrying digital information across miles, all under the cement we walk on. San Francisco's city-owned high-speed fiber optic network has long delivered the Internet to City Hall, police stations, firefighters, and other local government agencies.

Now, the pulses of light will deliver the net to our parks, and other city residents, in new projects set to be completed in the next few months by the city's Department of Technology.

As spokesperson Ron Vincent is quick to point out, there is now free city-provided wifi access all along Market Street.

"Market Street was a focus because we have residential units, nonprofits, small businesses,

banks and corporations, the homeless and people just recreating, and tourists," Vincent told the Guardian. "It's the full gamut of everyone in SF."

Vincent admits there are gaps in the city's service at this point, but he has much hope that they can be bridged. In the coming months, San Francisco will complete its newest city survey, in which the Department of Technology hopes to zero in on remaining San Franciscans without Internet access.

The agency has already made much progress. Through partnerships with single room occupancy hotels, elder care homes, and other neighborhood hubs, many low-income San Franciscans are now web-connected, thanks to the city.

The technology department's newest project has Vincent talking like a giddy tech geek.

"We've got a five megabit upload and download coming," he said, of the city's newest project: connecting city parks to wifi. More than 30 of San Francisco's green spaces will now be connected to the web, a project that should be finalized in the next few months.

"Especially in the park, man, you have kids taking photos and families using their tablets and the whatnot, but now they don't have to use those expensive data plans," he said.

It's also a boon to the homeless and anyone who is out in a public park using wifi. Though Golden Gate Park will not be one of the connected green spaces, Vincent said, because "that's a project in itself, with its own complex topography."

That aside, the park wifi "benefits everyone," he said. "Until the day when everyone can get online, we won't stop."

Vincent is thankful for MEDA, which he's worked with for 15 years, because the nonprofit's employees feel much the same way.

"I remember showing someone Yahoo for the first time," Abisla told the Guardian. "I said type whatever you want. People say, 'What do you mean?' We're going over searching in the browser. I say, 'Name a celebrity.' They say, 'Britney Spears,' I say fair enough. Then a search comes back and there's writing about her in Spanish."

"People really realize, wow, I can look up anything in the world." SFBG

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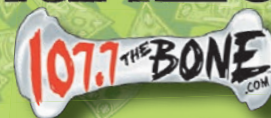
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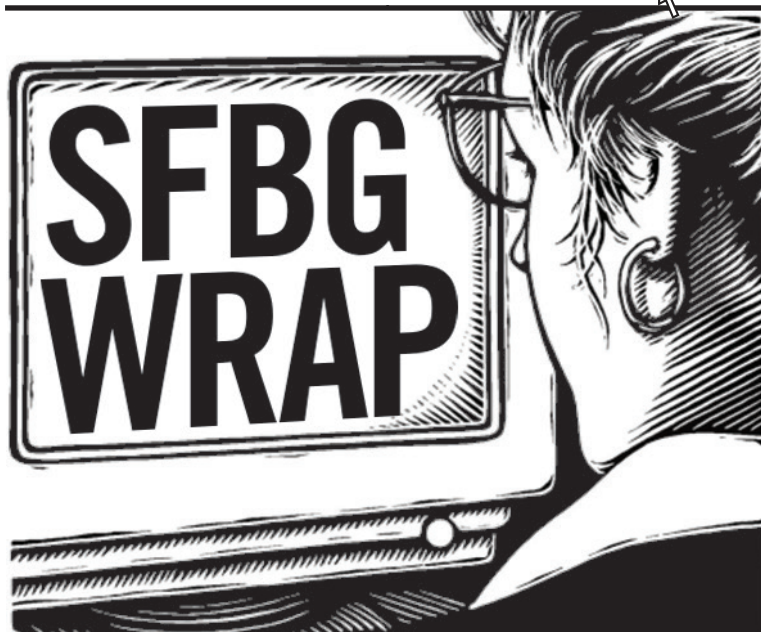


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DUELING BIDS TO HELP REFUGEES

San Francisco's efforts to provide legal services for unaccompanied youth who crossed the U.S. border from Central America are heating up as a point of contention between Sup. David Campos and Board President David Chiu, opponents in the race for California Assembly District 17.

The issue stems from the rise of the "rocket docket," a Department of Justice directive for immigration courts to speed up processing for unaccompanied youth apprehended at the U.S. border. Under the expedited system, created in response to an overwhelming number of kids fleeing north to escape violence, courts are cramming through as many as 50 cases daily.

"This new docket is dramatically accelerating the pace for the cases of newly arrived, traumatized children and families from Central America," Robin Goldfaden of the Lawyers Committee for Civil Rights Bay Area wrote in an e-mail to the Bay Guardian. "For many, a wrong decision can mean being sent back to unspeakable harm — brutal beatings, rapes, even death. ... But nonprofit legal services providers, already stretched beyond capacity, simply do not have the number of attorneys and other staff required to meet the ever-rising level of need."

At the Sept. 2 Board of Supervisor's meeting, Campos proposed a budgetary supplemental to allocate \$1.2 million for legal representation for unaccompanied youth being processed in immigration court in the Bay Area.

"Under international law, many of these kids would actually qualify as refugees," Campos noted when

he introduced the proposal. "And many of them have cases that would allow them to be protected by immigration law in the US," but those protections would only apply if they had lawyers advocating for them.

Yet Chiu responded to Campos' proposal by touting his own efforts, culminating in a \$100,000 grant award for a different legal aid program for undocumented immigrants, the Right to Civil Counsel. Under that effort, the San Francisco-based Lawyer's Committee for Civil Rights was awarded a city grant to fund pro bono legal representation and associated training and workshops, which Chiu described as being "particularly for undocumented children from Central America."

Chiu told his colleagues they should "work together" to help unaccompanied children threatened with deportation, "rather than working on competing efforts," which sounded like opposition to Campos' proposal.

But Chiu told us he was open to discussing additional funding. "We should have a public discussion about it," he said. "I'm open to it." He noted that the \$100,000 in funding provided as part of the budget could train up to 400 private-sector lawyers to provide pro bono representation for unaccompanied youth. "All of us are committed to addressing the humanitarian crisis in the way that San Francisco knows how," Chiu said.

But Campos, who initiated partnerships with legal aid nonprofits and various city departments to put a proposal together, said his funding request was based on research conducted by the Budget & Legislative Analyst to determine what was needed to adequately represent the surge of unaccompanied youth in immigration court. (Rebecca Bowe)

BEYOND SPIN

While we're reluctant to give this self-serving poverty pimp any more attention, it's hard to ignore the latest misleading hit piece that Randy Shaw has written on behalf of Mayor Ed Lee, going after Sup. Scott Wiener and his Muni funding measure Prop. B.

As many local media outlets have reported, the Mayor's Office has been fuming that Wiener dared to put the measure on the ballot in response to Lee reneging on his promise to put a local vehicle license fee increase on the fall ballot to help Muni serve a growing population of residents and workers — and threatening political retaliation (see "Mayor's meltdown," 8/5/14).

So Shaw has been using his BeyondChron website to defend the financial interests of his city-supported Tenderloin Housing Clinic and other pet projects that this nascent Tenderloin power broker has been working on, in the process providing propaganda pieces for the Mayor's Office, which supports Shaw with money from city taxpayers (see "Trading favors?" 6/3/14).

This cozy and symbiotic relationship is never disclosed by Shaw when he writes stories that he promotes as actual journalism, a practice that we've repeatedly taken issue with. Shaw didn't respond to our request for comment.

Wiener has been a solid and consistent supporter of Muni and modernizing the city's transportation infrastructure, arguing correctly that San Francisco needs good public transit to function well, a point that civic groups ranging from SPUR to Livable City also regularly make.

But the only reason Shaw can see for Prop. B is that Wiener hates nonprofits: "I understand why Wiener backs Prop B. Wiener is the Board member most opposed to nonprofits. He fought to eliminate the non-profit exemption on Transit Impact Development Fees. Wiener pushed for the proposed Vehicle License Fee to go 100 percent to transit."

The argument, of course, is ludicrous. In fact, it reminds me of the scene in *The Jerk* where a sniper aiming for Steve Martin misses and hits oil cans, causing Martin's dim-witted character to conclude, "He hates these cans!"

No, Randy, Wiener doesn't hate nonprofits. He supports Muni, which is also the common denominator in that list you cited. And no, Randy, the salaries of nonprofit workers aren't the only place to find \$20 million in the General Fund, as the Guardian showed during our recent

city budget overview (see "Cash backwards," 5/28/14). (Steven T. Jones)

STATE ADOPTS SF REFORMS

California lawmakers took two big steps forward last week, passing a statewide plastic bag ban and a measure providing workers with three sick days a year, both issues borrowed from San Francisco. California is the second state to pass each bill, with Hawaii banning plastic bags in January and Connecticut enacting a similar sick leave measure in 2012.

"It took six years of advocacy and the building of a grassroots movement to make this happen," California Director of Clean Water Action Miriam Gordon said in a statement about the plastic bag ban. "But with 121 local ordinances already on the books across California, our Legislature finally followed the will of the people."

Gov. Jerry Brown was similarly thrilled about the passing of the sick leave bill, calling the legislation a "historic action to help hardworking Californians...This bill guarantees that millions of workers — from Eureka to San Diego — won't lose their jobs or pay just because they get sick." (Jasper Scherer)

BURNING LIBERTARIANS

Is Burning Man really making Bay Area technology titans, right-wing ideologues, and other uber-capitalists more community-minded? Do they really come back from the desert feeling more goodwill toward their fellow humans and then push egalitarian innovations to help the masses?

That's one of the biggest reasons that burner apologists cite in defending the festival from any criticisms, responding to the raft of recent articles critical of how Burning Man is developing, including my own ("Burning Man jumps the shark," 8/19/14), with their own pieces extolling how the festival is making the world a better place. The rhetoric gets downright creepy and cult-like at times, summarily dismissing all dissent.

Right-wing firebrand Grover Norquist attended Burning Man this year and had a lovely time, as he explained in a UK Guardian opinion piece. Those who hosted him in Black Rock City LLC-run First Camp and showed him around even told us that

Norquist "gets it" and how that will help Burning Man going forward.

But there's a deceptiveness and a hollowness to this rhetoric, by both Norquist and the burner true believers. After all, Norquist flew onto the playa and stayed in accommodations that others set up for him and cleaned up after he left, cooking his meals for him while he was there.

Yet Norquist still has the audacity to write, "The story of Burning Man is one of radical self-reliance.... The demand for self-reliance at Burning Man toughens everyone up. There are few fools, and no malingerers. People give of themselves — small gifts like lip balm or tiny flashlights. I brought Cuban cigars."

Burning Man's stated principle of Radical Self-Reliance is the one Norquist focused in on because it reinforced his libertarian worldview and belief that selfish actions somehow provide for the common good, and he's now using Burning Man to promote that notion, to the glee of its leaders. (Steven T. Jones)

RISE UP

WEDNESDAY 10

CHIU AND CAMPOS DEBATE ON NIGHTLIFE

The Fillmore, 1805 Geary, SF. 6pm, free. Debate begins at 7pm. One of these two Davids is going to wind up in Sacramento, so it's important to know where they stand on San Franciscans' dearly held values on supporting nightlife and entertainment. With journalist/author Ben Fong-Torres serving as moderator, this is a key opportunity to hear from the two District 17 Assembly candidates on how they view policies affecting nightlife and culture.

THURSDAY 11

ART AUCTION FOR THE COALITION ON HOMELESSNESS

SOMArts, 934 Brannan, SF. cohortauction.tumblr.com. 5:30-9:30pm, \$35. Support this important homeless advocacy organization and bid on beautiful work by over 100 local artists in the live and silent auctions. Enjoy live music by Quinn DeVeaux and the Blue Beat Review, exciting raffle prizes, live tortilla screen printing by the Great Tortilla Conspiracy, complimentary dinner, and an open wine and beer bar. The Coalition on Homelessness is a social justice organization dedicated to the elimination of homelessness and its social, political, and economic causes.

SATURDAY 13

CAMPAIGN KICKOFF TO STOP THE EVICTIONS

Harvey Milk Plaza, Castro and Market. www.speculationfreesf.com. 11am, free. Join longtime San Francisco organizer Cleve Jones, Sup. Eric Mar, neighborhood leaders and affordable housing advocates from across the city for the official kickoff and volunteer mobilization for YES on G, a campaign to stem the tide of evictions in San Francisco with an anti-speculation tax to prevent landlords from ousting tenants to flip properties. Immediately following the rally, volunteer teams will fan out across the city to get the word out about YES ON G and let the people know that early voting begins in just a few short weeks.

TUESDAY 16

CANDIDATE DEBATE: DISTRICT 10 SUPERVISOR

Alex Pitcher Community Center, 1800 Oakdale, SF. 6-8:30pm, free. Hosted by the San Francisco Black Leadership Forum, this debate will feature candidates running to represent the Bayview, Potrero Hill, Visitacion Valley, and other neighborhoods in San Francisco's District 10. Issues that will be discussed include homelessness, economic development, job development, and solutions for crime. The Black Leadership Forum will vote on endorsements following the debate. **SFBG**

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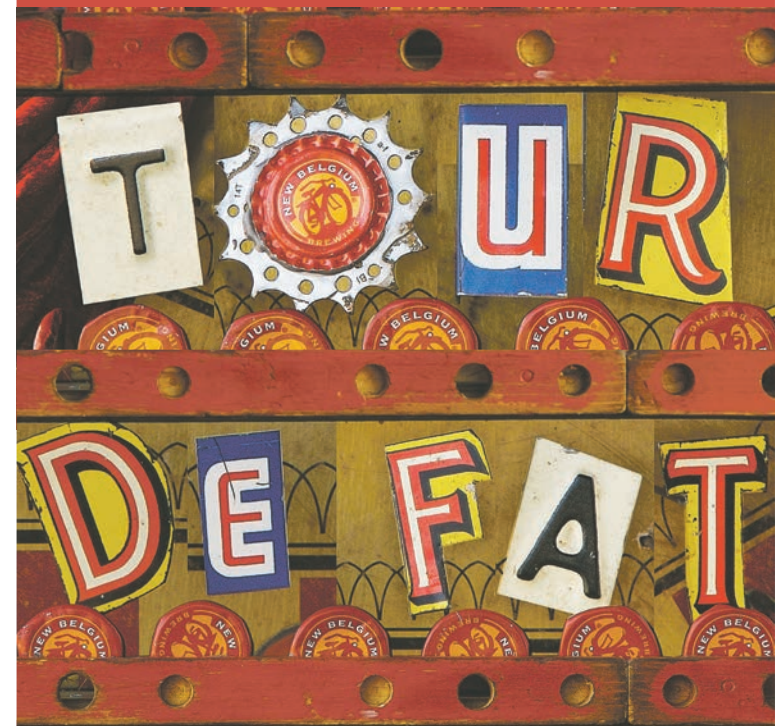
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BY CAITLIN DONOHUE
culture@sfbg.com

CULTURE Jim McAlpine wants the world to know that not all marijuana users are lazy, permanently couch-locked, junk-food addicted stoners. That's why McAlpine is organizing the 420 Games, a series of athletic competitions in which weed enthusiasts will run, walk, and bike their way to larger societal acceptance.

The Games' inaugural event, a five kilometer fun run in Golden Gate Park Sat/13 that McAlpine hopes will attract 500 participants, will be followed by a road cycling competition in Marin County, a "Marijuana Olympics Challenge" in Sacramento, and foot races across the state. "What better way to prove that you're not a stoner just because you use marijuana, than [by] going out and being motivated and athletic?" McAlpine points out in an e-mail interview with the Guardian.

The visual of hundreds of healthy weed users jogging en masse through Golden Gate Park's winding green thoroughfares seems like an apt PSA for responsible pot use. The 420 Games also just sound like a good time. At the inaugural event, attendees have the option to skip the athletics completely and come for the afterparty, which features an artisanal beer garden sponsored by Lagunitas and a set by Zepparella, an all-female Led Zeppelin cover band.

Those expecting the baseball bat-sized joints and puking, littering high schoolers present each year at the 4/20 celebrations on Hippie Hill in the park, be warned: There

Jock joints

Sweat out misconceptions about cannabis at the 420 Games



will be no sanctioned on-site cannabis use at the 420 Games, and attendees are encouraged to drag only on legal weed before and after the event. The Games are not a free-for-all smoke out, radical demonstration, or a call to legalize weed now; rather, McAlpine has packaged his sporting events in a way that will encourage even cannabis skeptics to examine their views about marijuana in 2014.

In his previous life, McAlpine was an entrepreneur who ran a discount ski pass company. But drought and years of dismal snowfall drove McAlpine to find other ways to spend his time.

He was inspired by the potential of the cannabis industry, and seeks to use many of the proceeds from the 420 Games to fund a 501c3 nonprofit, the PRIME Foundation, which he's establishing. Though PRIME has yet to begin educational programming and McAlpine has few details on when it will begin operating, he told the Guardian that he wants the organization to be a source of education for youth and adults about marijuana addiction, and about the very real benefits of weed and hemp. "I hope we can begin to raise some money to create campaigns to really educate the public on topics like this," he says, referring to the 420 Games kickoff.

Of course, the 420 Games are not the only proof that weed-smoking athletes exist. One need only look at the countless Olympians and NFL, NBA, and NFL players who have been caught with pot to know that the sporting life is not one that is necessarily devoid of THC. The highest-profile case was that of swimmer Michael Phelps, the Olympic phenom who has won more medals than anyone in the history of the Games (22 total, 18 of them gold). In 2009, three months after dominating the lanes in

Beijing, a leaked photo appeared to show Phelps smoking a bong. Since the photo's depicted infraction took place during the off-season, Phelps escaped Olympic sanctions, but he did receive a competition suspension and lost a few endorsement deals.

In 1998, Canadian snowboarder Ross Rebagliati was nearly stripped of his Olympic gold medal after a post-competition positive drug test, but ducked punishment when it was proven that marijuana wasn't officially on the banned list of the Olympics' governing board. It was added three months later, which meant American judo star Nicholas Delpopolo was expelled from the 2012 London Olympics when his results came back positive for pot (he maintains he unwittingly ate weed-infused food, but no exception was extended for ignorance of intoxication).

Josh Gordon of the Cleveland Browns was the NFL's leading receiver during the 2013 season when he failed a drug test for pot. The league recently announced he will be suspended for the entire 2014 season. Pittsburgh Steelers running backs Le'Veon Bell and LeGarrette Blount were pulled over with weed in their car last month, but have yet to be suspended

from play. And of course, who could forget SF Giants pitcher Tim Lincecum's 2009 off-season misdemeanor charge, when a pipe and weed were found in his car's center console during a traffic stop? The list of athletes who have been discovered with weed is rather lengthy, all things considered.

The NHL has removed marijuana — and all drugs not deemed to be performance-enhancing — from its list of banned substances, choosing instead to offer optional addiction counseling to athletes who repeatedly test positive. But NFL spokespeople have repeatedly asserted that no change will be forthcoming in the league's weed policy. This is especially distressing given that football players likely stand to benefit much more than most people, particularly athletes, from marijuana's pain management effects. A lawsuit filed earlier this year by 750 ex-NFL players takes on the league for alleged distribution of opioid painkillers that have been shown to have detrimental long-term effects on players' health.

Cannabis' natural painkillers are a different story. In an interview with the Fusion network, former Chicago Bears defensive tackle Tank

Johnson estimated that 70 to 80 percent of NFL players "gravitate toward the green," and not just for recreational use. "Managing and tolerating your pain is how you make your money in this game," Johnson said.

"WHAT BETTER WAY TO PROVE THAT YOU'RE NOT A STONER, THAN [BY] GOING OUT AND BEING MOTIVATED AND ATHLETIC?"

JIM MCALPINE

Berkeley doctor Frank Lucido knows full well why sports enthusiasts would turn to marijuana. "Some athletes might benefit from using cannabis after sports for the acute pain and inflammation from that recent activity or trauma," Lucido writes in an e-mail interview with



the Guardian. "Depending on the sport, a player may use cannabis before to ease chronic pain or muscle spasm, so they can function better."

Lucido said he has prescribed various ex-NFL players medical marijuana, has worked with patients on seeking cannabis treatment since the passage of Prop. 215 in 1996, and holds the opinion that performance in some noncompetitive sports can benefit from cannabis use beforehand. He's not alone. Others have commented anecdotally that weed can improve sporting ability, especially in pursuits involving high levels of finesse like golf and bowling.

McAlpine says thus far no pro athletes have announced their support of the 420 Games. In our interview, he alludes to plans to approach Phelps' management, but he might have better luck shooting for Rebagliati. After his close shave with Olympic disgrace, the snowboarder is now the CEO of Ross' Gold, a Canadian company that sells 14 strains of premium branded medical cannabis. Philadelphia Flyers veteran Riley Cote is another ex-pro in the world of marijuana — he recently started a foundation to

teach people about the role hemp can play in a sustainable lifestyle.

But perhaps the 420 Games will manage to sway public opinion not with the appearance of gold medal winners, but rather everyday people who use weed in their everyday lives — something that weed expos, with their green bikini babes and emphasis on innovative new ways of getting blasted, have failed to do.

"I believe very strongly that there is a huge problem with public perception of marijuana users," says McAlpine. "Even as it becomes legal. I knew it would be a big step to take on this new venture, but it is 100 percent for a cause I believe in, so that makes it all a lot easier to get up and put the hours in."

There's no question that it will take many muscles to change much of professional sports' opinion on marijuana. But maybe we can start here. Call it a joint effort. **SFBG**

420 GAMES 5K FUN RUN/WALK

Sat/13, 7am check-in; 8am race;
9am-noon afterparty, \$60
(afterparty pass, \$42)

Bandshell, Music Concourse, Golden Gate Park, SF
www.420games.org

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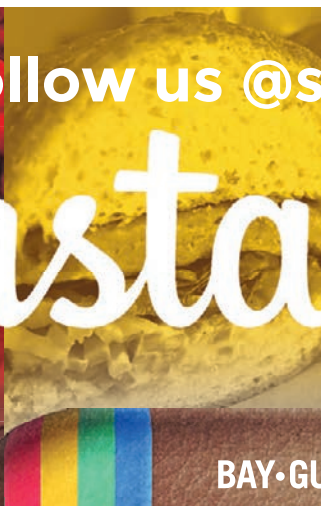
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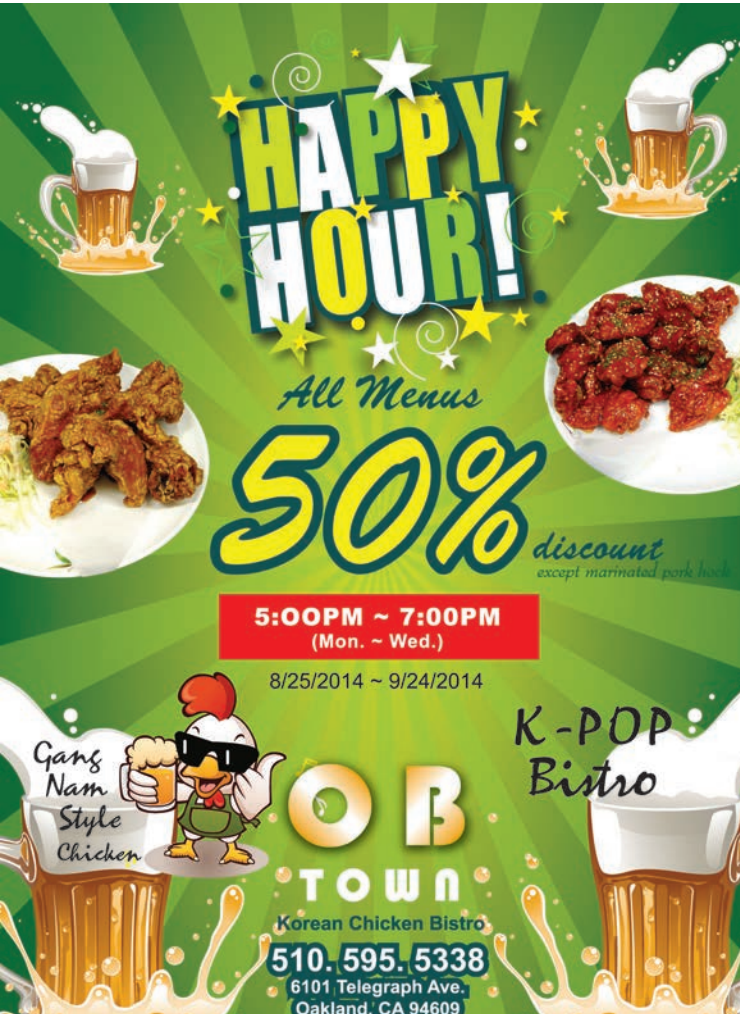
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FOOD + DRINK



**FRUITS DE MER
AT LE MARAIS**
PHOTO BY
DANA EASTLAND

What's up, doc?

BY MARCIA GAGLIARDI
culture@sfbg.com

TABLEHOPPER Columbus Avenue in North Beach continues to rise as an exciting dining destination with the opening of **Doc Ricketts** (124 Columbus, SF; www.docricketts.com). It's a historic location, with two different areas: there's the restaurant, Doc Ricketts, and the basement (the former Purple Onion) is where you'll find **Doc's Lab**, opening this Friday; the space is keeping its history alive and will feature live entertainment, from music to comedy to literary events. It's a strong team: owner Christopher Burnett of Darwin Café, chef Justin Deering (15 Romolo, Café des Amis, Conduit), and Charlie Brown, previously at Prospect, are in charge of operations.

The menu is casual but packs layers of flavor, like in a dish of cauliflower three different ways, and Half Moon Bay bass with fregola, clams, and fumet; there are some hearty picks like a short rib burger, and roast chicken with liver toast as well. There are 32 seats plus eight at the bar, where you can hang out and check out the list of \$6 snacks and a plate of housemade charcuterie. Sidewalk seating is coming too, just in time for the Bay Area's summery fall days. There's a list of classic cocktails, a wine list with food-friendly picks, and four beers on tap. Whether you're coming by for dinner or a show, they've

got you covered.

There seems to be a storm brewing around the new **Bandidos** (2200 Market, SF; www.bandidosinsf.com) that just opened in the Castro in the former Leticia's space, with commentators on social media, local food blogs, and Yelp decrying the offensive name. A note on its Facebook page says: "Hi all, we are working with the people who have contacted us personally regarding this issue. Until then we are turning off all posting ability on FB. Thanks." Bit of a rough start there. We'll have to see what's communicated next from the team. Although it's not as rough as the opening of the brand-new **Capone's Speakeasy** (1400 Park, Alameda; www.capone-speakeasy.net) in Alameda, whose owner was arrested the night of the grand opening party for alleged public drunkenness, resisting arrest, and whoa there, guess who tried to bite an officer on the leg? At least he's on-brand with his restaurant's mascot.

A drama-free opening is **Bistro L'Aviateur** (2850 21st St., SF; 415-757-0272), starting service in the Mission tonight (Wed/10). The owners, husband-and-wife team Maha and Vincent Laforge (with Maha's sons helping out in the kitchen!) will be serving French cuisine with Tunisian and Mediterranean influences. The menu will be small, but will change daily. It's an intimate

neighborhood spot, with room for 25, plus a bar and communal table. Not only is it open for lunch and dinner — you can come by for Tunisian-style tea and pastries available in the afternoon, too (like marzipan with rose water and North African spices). Hours will be Mon, 11:30am–7pm; Wed–Fri, 11:30am–9:30pm; Sat, 5:30–9:30pm; Sun, 11am–3pm; and closed Tue. Hours may change in the coming weeks as the owners figure out what works for the neighborhood.

Also in the Frenchie camp and opening today, across town in the Marina, is the bistro half of the newly expanded **Le Marais Bistro and Bakery** (2066 Chestnut, SF; www.lemaraisbakery.com). You'll be able to add dinnertime to your breakfast and lunch visiting times — chef Nicolette Manescalchi is serving Mediterranean dishes like socca with herb jam and rose-hip- and cumin-spiced chicken roasted on an oak grill. Delicious. Executive pastry chef Emily Riddell will have you covered with some fab plated desserts, so save some room. And there are some Euro wines and beers, too. Dinner is served Sun–Thu, 5:30–10pm and Fri–Sat, 5:30–11pm. **SFBG**

Marcia Gagliardi is the founder of the weekly *tablehopper* e-column; subscribe for more at www.tablehopper.com. Get her app: *Tablehopper's Top Late-Night Eats*. On Twitter: @tablehopper.

Under fire

Mezcal braces for the fight of its 400-year life

BY KEN TAYLOR
culture@sfbg.com

FOOD + DRINK If you've ever tasted a fine mezcal, you know it's a special thing. Bright, complex, spicy, smooth, smoky, minerally — mezcal is a spirit bursting with character. So it's no wonder that after more than four centuries of distillation, it's picked up its share of catchphrases. "*Para todo mal, mezcal; para todo bien, también.*" (For everything bad, mezcal; for everything good, the same.) "Sip it, don't shoot it." "You don't find mezcal; mezcal finds you."

Mezcal seems to be finding a lot of people these days. In San Francisco, restaurants like Loló, La Urbana, and Nopalito — even Magnolia's Smokestack, a brewery and BBQ spot — have lengthy lists of some of the world's best mezcals, while cocktail bars would be hard-pressed to not have at least one mezcal drink on the menu. "It's slow food, made the artisanal way, the way it's always been made," says Judah Kuper, a Coloradan who runs the brand Mezcal Vago with his friend and his father-in-law in Oaxaca, the southern Mexican state in which the bulk of all mezcal is made.

Produced in the traditional manner, the way Kuper's fifth-generation maestro mezcalero father-in-law makes it, mezcal is an expression of true beauty — its basic ingredients quite literally earth, fire, and water. A predecessor to tequila (which is technically a type of mezcal, with its own protected denomination of origin), mezcal is essentially any distillate of the agave plant — although it can only be labeled as such if it's made in one of eight designated Mexican states.

Its makers (*mezcaleros*) hand-harvest the heart (piña) of the agave (maguey, as it's more commonly known in Mexico), roast it underground in earthen pits, crush it by hand or with a



beast-drawn millstone, ferment its fibers and juices in wooden vats with airborne yeasts and water, and distill it in clay or copper stills, where it eventually drips off at about 45-55 percent alcohol by volume. These farmyard *palenques* are small operations, and many of their *mezcaleros* produce only a few hundred liters per year, making for a unique product, each batch different from the last.

Today, you can still buy complex, organic, artisanally crafted mezcal on the roadside in Oaxaca for a few dollars a bottle. But that may not last forever.

GROWING PAINS

San Francisco's Raza Zaidi has only been selling his Wahaka Mezcal brand since 2010, yet he's seen his sales double year over year, and now he can hardly keep up with the demand. His spirits come in at an easier-to-imbibe 40-42 percent alcohol, making them a smooth entry point for those just dipping their toes into the mezcal world, but they still handily hold their own against the more potent stuff.

In the next year, he expects to ship about 32,000 bottles of five different types of mezcal from Wahaka's palenque in San Dionisio

Ocotepéc, Oaxaca, all overseen by one maestro mezcalero, an equal partner in the company, who also grows all of his own maguey. Demand outpacing supply is a good problem for any business to have, but Zaidi is concerned nonetheless.

"There's definitely [an agave] crisis right now. So at the end of this year, we're going to have to buy from other farmers," he admits. "The demand and growth was way larger than we expected."

Mezcal is artisanal by nature, so it isn't easy scale up. Agave — even its most common, culti-

CONTINUES ON PAGE 18 >>

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UNDER FIRE

CONT>>

vatable espadín variety — needs a minimum of seven years to mature. Some wild species can take upwards of 25 years to ripen, and their management and harvest-rights allocation usually fall to the tiny rural communities on whose property those plants lie.

Over centuries, mezcal's legacy has been sustainably built around a spiritual and ecological

balance of only harvesting what you need, when you need it (for weddings, festivals, funerals, the *todo bien* and the *todo mal*) — not for industrial production. But that hasn't stopped large-scale spirits companies from trying. Bacardi just added Zignum, Oaxaca's biggest factory producer of mezcal, to its distribution portfolio. Jose Cuervo is rumored to be following suit. And if that doesn't sound bad enough, Toby Keith (who presumably didn't get the "sip it, don't shoot it" memo) has his own mezcal brand called Wild Shot, whose marketing team frequently employs the hashtag #BLAMEITONTHEWORM.

THIRSTY FOR MAGUEY

Drive through the mountains an hour or two outside of Oaxaca City, and you wouldn't know that an agave shortage is afoot. Agave is seemingly everywhere — lining the roads in clusters, poking out of craggy hillsides, and planted row upon row in fields. But people on the ground there tell a different story.

My tour guide described how each week more and more trucks from the country's tequila-pro-

ducing region have been coming down and carting away whatever maguey they can get their hands on, no matter the type or age. This practice not only defies tequila's own rules and legal standards for production (that it only be made from blue Weber agave, and that it's grown in Jalisco and some small areas of nearby states), it ravages many Oaxacans' livelihoods and taxes the region's complex ecosystem, maybe irrevocably so.



"We try to tell [mezcal's] story on several levels," says Coss, "How it is produced, the stories of the people producing it, what issues there are impacting the industry — all in the hope to get people to love mezcal and everything it stands for as much as we do."

MEZCAL AT A CROSSROADS

So what can be done to combat the crisis? Reforestation seems like an obvious place to start. Wahaka not only bought a plot of land for that purpose, but also started a nonprofit, Fundación Agaves Silvestres (Foundation for Wild Agave), to further the cause. "Our philosophy is, if we're taking away from the land, then let's give back," says Zaidi, who'll be both pouring his mezcal and speaking about the spirit's history on one of many panels at Mexico in a Bottle. Wahaka grows its typically wild madre cuixe and tobalá varieties from seed, and after a couple of years, replants them in the mountains during the rainy season, in accordance with the strict environmental conditions under which these plants naturally flourish.

"What this comes down to is supporting the artisanal producers," says Rachel Glueck, a former San Francisco resident and Nopa employee, who is starting a socially conscious mezcal brand with her husband in Mexico. "Finding a way to help these small mezcaleros register their product and sell it would be huge, because if they're doing that, then they're not going to feel like they need to sell their maguey to these industrial companies to make some money."

Mezcal is really at a crossroads, she says. "Tequila was originally an artisanal product, but it became industrialized, and you look at the quality of tequila — it's mono-cropped, it's full of pesticides, it's cloned from clones of clones of clones, and now the agave is really weak."

But for all of these artisanal producers, there's still a kernel of hope when it comes to building a new model for mezcal's sustainability. "We're kind of fortunate to have the tequila industry to study," says Kuper. "But at the same time, never have consumers been more aware of what they're putting in their bodies and where it comes from." **SFBG**

MEZCAL: MEXICO IN A BOTTLE

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THURSDAY/11

SAN FRANCISCO ELECTRONIC MUSIC FESTIVAL

One of the advantages of being the center of the tech industry is hosting a thriving scene of adventurous electronic music geeks. (Guilty!) The 15th edition of this



provocative annual four-evening festival brings together artists as diverse as Sarah Davaci (gradual analog textural transformations, pictured), Joker Nies (circuit-bending and software-based experimentation), Xô Xinh (electro-acoustic improvisation), and :zoviet*france: (non-song-based UK industrial ambience). Julia Mazawa's raga-like meditative loops are created when her brain takes "the most luxurious of catnaps." Prick up your ears and eyes especially for the meeting of local synthesist Headboggle's ecstatic ragtime-derived soundscapes paired with Caitlin Denny's video mind-blows. (Marke B.)

Through Sun/14, \$12 per performance, \$50 festival pass

Brava Theater
2781 24th St, SF
www.sfemf.org

CALIFORNIA INDEPENDENT FILM FESTIVAL

If its name (California Independent Film Festival) is a bit broad, and



its spread of venue cities (San Francisco, Orinda...Moraga?) and choice of opening-night film (Christmas-themed) a bit odd, this

17th annual festival nonetheless looks to pack some crowd-pleasers into its four-day run. It's heavy on shorts programs, but the shining star has gotta be the Fri/12 Castro Theatre screening of *To Wong Foo, Thanks For Everything!* Julie Newmar — the 1995 road-trip comedy in which Wesley Snipes earns his drag stripes — with the divine Ms. Newmar in person. Meow! (Cheryl Eddy)

Through Sun/14
Castro Theatre
429 Castro, SF
New Rheem Theatre
350 Park, Moraga
Orinda Theatre
4 Orinda Theatre Square, Orinda
www.caiff.org

FRIDAY/12

ODDBALL COMEDY FESTIVAL

Does the recent unofficial end of summer have you down? Never fear — hilarious website Funny or Die is presenting the Oddball Comedy & Curiosity Festival, which could be seen as a comedy club show on lots (and lots) of steroids. The national tour



features some of the biggest names in comedy today, including Louis C.K. (pictured), Chris Hardwick, Sarah Silverman, Jim Gaffigan, Whitney Cummings, Marc Maron, and more. Boasting two stages, along with the Cut Throat Freak Show — a roaming band of performers — along with food and drink, the festival is sure to provide a side-splittingly funny and entertaining day. (Sean McCourt)
5pm, \$35-\$99.75
Shoreline Amphitheatre
1 Amphitheatre Pkwy, Mountain View
(800) 745-3000
www.livenation.com

MARY ARMENTROUT'S *FANTASIA*

Looking at its title, *fantasia upon the moment when the woman invis-*

MARY ARMENTROUT'S *FANTASIA* SEE FRIDAY/12



ible to herself and the man who isn't sure whether he wants to exist yet or not decide to go in on an apartment together, it would fair to think that choreographer Mary Armentrout has a tendency towards long-windedness. Nothing could be further from the truth. However, Armentrout works on slippery ground where you are never quite sure what the next moment will bring. Choreographically, that means an organic use of the theatrical language — music, dance, space, design, and time — that is at both rigorous and highly individual. *fantasia* builds on one of Armentrout's key concern — identity as an ongoing process that fluidly constructs and remakes our sense of self. Here

she takes the idea one step further, examining a longtime relationship that is defined by love — whatever that is. (Rita Felciano)

Mary Armentrout Dance Theater
Sept. 11, 10pm; Sept 12 and 13, 8pm and 10pm; \$25
Z Space
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(866) 811-4111
www.zspace.org

LEGACY FILM FESTIVAL ON AGING

Films about elderly people often include one or more of the following: sappily sentimental themes, "cute" stuff like old people gang-

ster rapping, or Maggie Smith. (Television shows are a different story. Three words: *The Golden Girls*.) Though one could do worse than Dame Maggie, one could do a lot better overall at the Legacy Film Festival on Aging, which packs an array of docs and narratives from around the world into its three-day run. The extraordinary characters (real and written) contained within include female



fly-fishers, gray-haired hockey players, sassy fashionistas, grandmotherly scholars, and an 89-year-old cake maker. (Eddy)

Through Sun/14, \$12 (all-fest pass, \$50)
New People Cinema
1746 Post, SF
www.legacyfilmfestivalonaging.org

SATURDAY/13

NON STOP BHANGRA 10-YEAR ANNIVERSARY

Until Non Stop Bhangra came along, the festive party scene of the Bay Area's Indian community took place largely in rented halls and backyards. Ten years ago, DJ Jimmy Love and Vicki Virk and her dholrhythms dance crew moved all that raucous beauty into the clubs, and introduced the irresistible Punjabi bhangra beat (and some Bollywood glamour) to a wider audience — and helped welcome a new wave of subcontinental immigrants. "We couldn't have survived ten years in a city like this without the love and support of the community," says Love. This blowout celebrates a decade of dazzling music, huge guest stars, live percussion, and unique local flavor, featuring Mista Chatman, Mandeep Sethi, DJ Scorpio, and many more. Throw your arms up and whirl. (Marke B.)

9pm-3am, \$15-\$20
Public Works
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www.facebook.com/nonstopbhagra

CONTINUES ON PAGE 22 >>

THE 40TH ANNUAL SF BAY GUARDIAN

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In 1974 we blazed a trail by being the first paper to present local “best of” awards. Every year since then we’ve given Best of the Bay recognition to the people, places, and things that make the Bay Area great. Our 2014 Best of the Bay hits stands Oct. 15 and will include our annual Readers Poll. This is your chance to give a shout-out to all the awesome, local, independent things you love best about the Bay Area. Simply fill out this ballot and send it in to the address below or vote online at SFBG.com/best2014. Ballots must be received by 5pm, Sept. 24, and must include your name, address, and contact info. Legibility counts! To prevent ballot-stuffing, we will only accept ballots in separate envelopes. One entry per person, please, and no photocopies. Have fun!



FOOD + DRINK

Best Overall Restaurant _____

Best New Restaurant _____

Best Budget Restaurant _____

Best Splurge Restaurant _____

Best Late-Night Restaurant _____

Best Romantic Restaurant _____

Best Food/Drink Festival _____

Best Food Truck _____

Best Farmers Market _____

Best Pizza _____

Best Sandwiches _____

Best Burritos _____

Best Burgers _____

Best Barbecue _____

Best Sushi _____

Best Bowl of Noodles _____

Best Soup _____

Best Salads _____

Best Seafood _____

Best Soul Food _____

Best Italian _____

Best Middle Eastern _____

Best Indian _____

Best Mexican _____

Best Chinese _____

Best Thai _____

Best Vegetarian _____

Best Vegan _____

Best Breakfast _____

Best Brunch _____

Best Lunch _____

Best Appetizers _____

Best Dessert _____

Best Service _____

Best Food/Drinks Website _____

Best Café _____

Best Cup of Coffee _____

Best Cup of Tea _____

Best Overall Bar _____

Best New Bar _____

Best Dive Bar _____

Best Swanky Bar _____

Best Singles Bar _____

Best Sports Bar _____

Best Happy Hour _____

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Best Chocolatier _____

Best Art Gallery _____

Best Artist or Collective _____

Best Filmmaker _____

Best Actor _____

Best Author _____

Best Zine _____

Best Publishing House _____

Best Arts or Music Website _____

Best Record Label _____

Best Band _____

Best Singer-Songwriter _____

Best DJ _____

Best Music Festival _____

Best Overall Party Venue _____

Best Overall Dance Party _____

Best Rock Club _____

Best Reggae Club _____

Best Hip-Hop Club _____

Best Jazz Club _____

Best Salsa Club _____

Best House/Techno Club _____

Best After-Hours Club _____

Best Trivia Night _____

Best Jukebox _____

Best Karaoke Bar _____

Best Overall Queer Party _____

Best Gay Bar or Club _____

Best Lesbian Bar or Club _____

Best Club for Trans People _____

Best Drag Show _____

Best Drag King or Queen _____

Best Burlesque Act or Show _____

Best Comedy Club _____

Best Comedian _____

ARTS + NIGHTLIFE

Best Movie Theater _____

Best Rep Film House _____

Best Theater Company _____

Best Dance Company _____

Best Dance Instructor _____

Best Performance Space _____

Best Film or Arts Festival _____

Best Museum _____

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BAY GUARDIAN'S
40TH ANNUAL
BEST OF THE BAY:
A DÍA DE
LOS MUERTOS
CELEBRATION!



BEST OF THE BEST

Let your voice be heard! In 20 words or less, please describe your favorite place, person, event, or business in the Bay Area. Selected entries will be printed in our Oct. 15 Best of the Bay issue.

Your First Name: _____

Your City and Neighborhood: _____

Your Best of the Best: _____

BEST OF THE BAY READERS POLL!



Best Magician _____
Best Open Mic Night _____
Best Literary Night _____
Best Strip Club _____
Best Sex Club _____
Best Porn Studio _____

SHOPPING

Best Overall Bookstore _____
Best Used Bookstore _____
Best Comic Book Store _____
Best Magazine Selection _____
Best Record Store _____
Best Video Store _____
Best Grocery Store _____
Best Fresh Produce _____
Best Clothing Store (Women) _____
Best Clothing Store (Men) _____
Best Clothing Store (Kids) _____
Best Shop for Parents-to-Be _____
Best Vintage Clothing Store _____
Best Local Designer _____
Best Jeweler _____
Best Flea Market _____
Best Thrift Store _____
Best Shoe Store _____
Best Furniture Store _____
Best Hardware Store _____
Best Toy Store _____
Best Bike Shop _____
Best Pet Shop _____
Best Gift Shop _____
Place to Buy Eyewear _____
Best Beauty Supplies _____

Best Cannabis Dispensary _____
Best Store Staff _____
Best Quirky Specialty Store _____
Best Sporting Goods _____
Best Flower Shop _____
Best Place to Buy Lingerie _____
Best Place to Buy Sex Toys _____
Best Place to Buy Fetish Gear _____

CITY LIVING

Best Street Fair _____
Best Hotel _____
Best Tourist Attraction _____
Best Tour _____
Best Event or Venue for Kids _____
Best Overall Website _____
Best Startup Company _____
Best News Website _____
Best Style Website _____
Best Sex Website _____
Best Politician _____
Best Politician You Love to Hate _____
Best Nonprofit Organization _____
Best Adult Education _____
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Best Locally Produced TV Show _____
Best Radio Station _____
Best Radio DJ or Show _____
Best Tattoo Parlor _____
Best Tattoo Artist _____
Best Local Animal Rescue _____
Best Dog-Walking Service _____
Best Pet Groomer _____
Best Veterinarian _____

Best Dentist _____
Best Doctor _____
Best Plumber _____
Best Electrician _____
Best Realtor _____
Best Moving Service _____
Best Cleaning Service _____
Best Alternative Healing _____
Best Therapist _____
Best Car Mechanics _____
Best Motorcycle Repair _____
Best Bicycle Repair _____
Best Shoe Repair _____
Best Tailor _____
Best Laundromat _____
Best Salon _____
Best Hairstylist _____
Best Massage _____
Best Day Spa _____
Best Gym _____
Best Personal Trainer _____
Best Yoga Studio _____
Best Yoga Instructor _____
Best Amateur Sports Team _____
Best Public Sports Facility _____
Best Beach _____
Best Public Park _____
Best Nature Spot for People with Disabilities _____
Best Campground _____
Best Camp for Kids _____
Best Park for Dogs _____
Best Skate Spot _____
Best Surf Spot _____
Best Place to Watch the Sunset _____

SEND COMPLETED BALLOT TO: BOB Readers Poll, Attn: Sylvia Terrell, 835 Market St. Suite 550, San Francisco, CA 94103

Don't forget to include your contact information: _____

BAY • GUARDIAN



SATURDAY/13
CONT>>

⊗ REGGIE WATTS AT TOUR DE FAT

It's always a good time when New Belgium Brewing Company brings its bicycle-themed Tour de Fat into Golden Gate Park, where attendees can swig Fat Tires (with proceeds benefitting the San Francisco Bicycle Coalition and Bay Area Ridge Trail Council) while taking in the cir-



cus-style entertainment, trying out a mutated ride in the bike rodeo, or joining the costumed bike parade. But this year, the entertainment will really be something special with headliner Reggie Watts. Yes, that's right, Reggie fucking Watts: part singer, part comedian, part live-looping beatboxer, totally unique. And the cost for seeing such an amazing performer? Free. Oh yeah, and if you're finally ready to go car-free, you can donate your automobile on the spot, pledge to go car-free for at least a year, and you may win the grand prize of \$2,250. So pedal on down, grab a pint or three, settle into a nice spot on the grass, and we'll see you there. (Steven T. Jones) 11-12pm bike parade; Noon-5pm entertainment; free

Lindley Meadow, Golden Gate Park
www.sfbike.org/event/fat/

Ⓜ DANCES OF THE SACRED AND PROFANE

A physicist, a choreographer, a sound engineer, and a media artist walk over to a bar. At the bar are five dancers. Or are they particles? Waves? Subatomic forces? Cast through a set of highly sophisticated scientific and artistic lenses, they might be all of the above. Such is the insight and terrain of *Dances of the Sacred and Profane*, an ambitious, visually and aurally engrossing collaboration among choreographer Mark Foehringer's Dance Project|SF, internationally acclaimed visual/media artist Camille Utterback, Stanford sound artist and engineer Michael St. Clair, and Royal Society Research Fellow David Glowacki, whose "danceroom Spectroscopy" (dS) hardware/software system provides the basis for a real-time graphic and aural atomic simulation of human movement — dramatically realized on three 16-foot screens and through a volatile soundscape of classical scores and found sounds. The show reopens Fort Mason's newly retrofitted and technically spruced-up Cowell Theater. (Robert Avila) Through Sun/14, also Sept. 19 through 21; all shows at 8pm except Sept. 21 at 6pm \$18.50 - \$28.50 Cowell Theater, Fort Mason Center Marina and Buchanan, SF www.mfdfs.org

Ⓜ GHIRARDELLI CHOCOLATE FESTIVAL

With a name that is among the most synonymous in the world for delicious chocolate, Ghirardelli has been making tasty treats in San Francisco since 1852 — a longstanding tradition

that has been joined in recent years by the annual Ghirardelli Square Chocolate Festival, a two-day fete where visitors can sample a wide variety of scrumptious confections from the famous host company, along

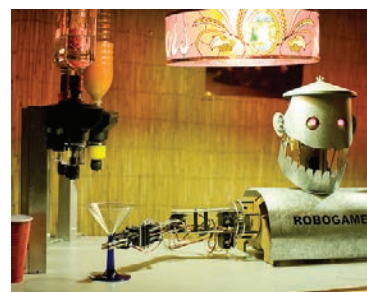


with more than 50 other vendors and producers. A variety of cooking demonstrations, wine tastings, and live entertainment is also on tap for this sweet event that benefits Project Open Hand. (Sean McCourt) Through Sun/14, Noon-5pm, \$20-\$50 Ghirardelli Square 900 North Point, SF (415) 775-5500 www.ghirardelli.com/chocolatefestival

SUNDAY/14

Ⓜ COCKTAIL ROBOTICS GRAND CHALLENGE

The only thing better than having an excuse to throw back multiple Manhattans on a Sunday night? Those cocktails being created and served up by robots. That's right, the future has arrived, and it looks like — well, each contender is pretty unique, from the smartphone-driven Bartendro to the LEGO-tastic Tippy Train to the P.A.C. 2.0: "A robotic Tupac Shakur tribute!" Robot enthusiasts, start your engines; there's still time to participate. And drinkers? Just show up and prepare to be served, while the bartenders are judged on style and grace, efficiency of intoxication, and effort put into robotics, with extra credit given for "terrible ideas and Mad Science." Wish high school physics had been like that. (Emma Silvers) 5pm-midnight (contest at 9:30pm) \$10-\$12, admission includes two robot drink chips DNA Lounge



375 11th St, SF
(415) 626-1409
www.dnalounge.com

Ⓜ 34TH ANNUAL COMEDY DAY

Margaret Cho (pictured), Nato Green, Will Durst, and more than three dozen other comedians will converge in Golden Gate Park for this annual tradition, dedicated this year to the memory of Robin Williams (who performed at this nonprofit party many a time). There's only one stage, so there's no need for festival-style FOMO, and the whole damn thing's PG-13 and free — so bring the family, sit back, and make some guesses about who this year's "very special guests" could be. You'll also be treated to the Bay Area Stand-up Comedy Legend Award, presented this year to



improv legend Diane Amos, who's likely to make you laugh your ass off as well (just like Williams would have wanted you to). (Silvers)

Noon to 5:30pm, free
Sharon Meadow, Kezar and JFK, Golden Gate Park, SF
(415) 820-1570
www.comedyday.org

MONDAY/15

Ⓜ VULFPECK

Creators of severely catchy, mostly instrumental grooves, and known



for their quirky YouTube videos, the members of Vulfpeck describe themselves simply as a "half-Jewish, German-American rhythm section." Whatever you call it, the band's obvious sense of humor is matched by a loose attitude and songs that are endlessly and effortlessly funky; those on the new EP, *Fugue State*, live up to this reputation quite well — and are enjoying a new level of attention thanks to fans gained through Vulfpeck's schtick-y silent album, *Sleepify*, basically a middle finger to Spotify for short-changing artists. This is a free show, thanks to that "record," so there's really no excuse not to turn up and get down. (Jonathan Kirchner) 9pm, free Brick & Mortar Music Hall 1710 Mission, SF (415) 800-8782 www.brickandmortarmusic.com **SFBG**

The Guardian listings deadline is two weeks prior to our Wednesday publication date. To submit an item for consideration, please include the title of the event, a brief description of the event, date and time, venue name, street address (listing cross streets only isn't sufficient), city, telephone number readers can call for more information, telephone number for media, and admission costs. Send information to Listings, the Guardian, 835 Market Street, Suite 550, SF, CA 94103; or e-mail (paste press release into e-mail body — no attachments, please) to listings@sfbg.com. Digital photos may be submitted in jpeg format; the image must be at least 240 dpi and four inches by six inches in size. We regret we cannot accept listings over the phone.

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BAY AREA REPORTER BAY GUARDIAN

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WEEKLY

FRONTIERS

GayCities



BY EMMA SILVERS

esilvers@sfbg.com

LEFT OF THE DIAL The first rule of interviewing former Pixies bassist Kim Deal is that you do not say the word “Pixies” while speaking to Kim Deal.

After it has been made clear to you, multiple times and in no uncertain terms, that you are forbidden from asking her about the iconic rock band she co-founded 1986, quit, rejoined, and then quit again in 2013, it would be understandable if you were slightly apprehensive about said phone interview — worried, perhaps, that Deal might be cranky or unpleasant regardless of your following the rules, or else that you might suddenly develop a very specific and unfortunate case of Tourette’s that leads to you uncontrollably shouting Frank Black’s name or Pixies album titles into the phone as epithets.

All of this anxiety would be for naught. Kim Deal, 53, is in great spirits when she picks up the phone at home in her native Dayton, Ohio. “Hellooo, how are you?” she draws in an overly perky telemarketer voice. Then, laughing: “Sorry, I don’t know why I’m talking like that.”

If anything, she’s in a bit of a silly mood because she’s been cooped up in rehearsals. It’s about two weeks before she heads out on tour with The Breeders, the band she co-leads with her twin sister, Kelley, whose nearly identical voice blends with Kim’s in a way that creates mind-stoppingly salty-sweet harmonies — and a band whose contributions to the Steve Albini era of early ’90s alt-rock are so significant that only co-founding a band like the Pixies, as Kim did, could relegate it to “secondary reason for fame” status.

Anyway: The Breeders have been rehearsing in Deal’s basement, like old times. Getting on each other’s nerves, like old times. Bassist Josephine Wiggs was convinced there was a weird sound coming out of her amp the previous night when they were practicing. “I swear I can’t hear what she’s hearing,” says Deal, like a stand-up comedian launching into a routine about his wife’s cooking. “It’s an 810 SVT bass amp, so it sounds like a big fucking bass amp. It’s distracting you? Scoot over and you won’t hear it anymore.”

“She’s British, though,” concludes Deal, with a sigh.

How about working with her twin sister day in, day out?

“I love her more than anything in the world, but she was bothering



The Breeders barrel on

With a slew of solo work under her belt and new full-band songs on the way, Kim Deal slows down for no one

me so much at practice the other day that I took a lamp and put it between us so I didn’t have to look at her while we were playing,” Deal says cheerfully. “Once somebody starts doing something that annoys me I kind of get a red light around them. The lamp has moved around each day as we all [get annoyed at each other]. It’s subtle.”

If there were any doubts about the place the Breeders still occupies in their fans’ hearts, last year’s wholly sold-out 60-date tour, in honor of the 20th anniversary of the band’s most commercial success, *Last Splash*, should have laid them to rest. (Two nights at the Fillmore last August saw the band playing that album — which was recorded in San Francisco, then rode the same angsty wave to national fame Nirvana saw that year — in its entirety. Then they left the stage for 10 minutes before coming back to play the entirety of *Pod*, the band’s 1990 debut, as an encore. Deal, who had just quit the power play of the Pixies for the second time, was exuberant as a frontwoman, and seemingly could not stop smiling.)

Still, not counting last year’s 20th anniversary reissue of *Last Splash*, it’s been five years since the Breeders put out new material (though it’s been a much less dra-

matic break than the seven-year hiatus between *Last Splash* and *Title TK*, during which time the band famously imploded in part due to Kelley Deal’s heroin use). In lieu of Pixies records, however — and in lieu of, er, bringing up her most recent few years with the Pixies — Deal has quietly issued eight 7-inch singles of solo material since January 2013. It’s something she began doing when she “couldn’t find anybody who could be in a band” with her, she says, especially living in Ohio.

“The industry dropped out of the music,” she says simply. “Musicians need jobs now. There used to be enough money in music that people who played in bands could actually make their rent. Maybe they’d sling weed on the side or do some pizza delivery, but they could hit their rent. Now that’s just not possible. Even bands that people know pretty well, they need real jobs — they design websites, then they go home to their band. Unless you’re [at the star status] where you’re, like, making perfume.”

So she started making music by herself. Though she’s brought in old friends and bandmates to play along (Slint drummer Britt Walford, whom Deal ran into at Steve Albini’s 50th birthday party, makes an appear-

ance), the songs are unmistakably hers. Their moods shift from volatile bass-driven fuzz (“Walking With a Killer”) to cooing sing-song with an almost creepy Velvet Underground edge (“Are You Mine?”).

In an age when we’re used to artists simply throwing up a SoundCloud link and announcing “I have a new single,” she’s done something increasingly rare, as well: She released each song as an old-school single with an A and a B side, a physical product, each with its own album art. Long known for her perfectionism and attention to detail when it comes to gear and a studio’s technical specs, 2013 and 2014 were the years when Deal became entranced by the physical process of distributing music.

“It makes it more real to me,” she explains. “If I just put it out as a download, I feel like I just e-mailed my sister the song. Nothing even happens, it doesn’t make sense to me — I’m like, ‘Where do I put the title, the song name?’” Plus, since she self-issued *Fate to Fatal* in 2009, she realized she enjoyed calling around to research manufacturers, assigning ISRC codes (kind of like serial numbers for songs), getting physical mail back when she sent something out.

She has no current plans to compile the tracks into an album, however — for one, each has “really different levels of production.” And she doesn’t expect “normal people” to be interested in buying the songs, anyway, though a large portion of the Internet (and the majority of music critics) might disagree with that.

At the moment, though, Deal is in full-band mode. This current Breeders tour came about when Neutral Milk Hotel asked them to join a bill at the Hollywood Bowl; the Breeders structured the rest of the three-week tour around the gig. (In San Francisco, the band will play the Fillmore this Saturday, Sept. 13.) The tour will be a chance to try out new material, though Deal seems a little nervous about that at the moment.

“We have four new songs right now, and I’m working on the words for this other song Josephine wrote,” she explains. “She seems so smart, and she’s English, so I can’t just go, like, ‘ooga chooga,’” you know? I want to really say something with it.” Deal’s been reading *The Power of Myth*, the anthology of conversations between scholar Joseph Campbell and Bill Moyers, and thinking a lot about the hero’s journey. Specifically, what would happen if the hero completely ignored the advice of the gatekeeper/mentor character at the beginning of the arc.

“We’ve been working on this stuff all year, so when [Neutral Milk Hotel] asked us, even though it’s way out there, we thought ‘Hey, let’s give it a shot. And hope to hell nobody records on cell phones,’” she says.

And then there’s traveling together at this stage in the game, with bandmates she’s known for 20-plus years. (The current lineup is the heart of the original *Last Splash* crew: the Deals, Wiggs on bass, Jim McPherson on drums.)

People can get snippy on tour, says Kim — especially in Florida, “things get weird...but we get along for the most part, no one’s an asshole, that’s important. There’s just really not a rude person in this bunch.”

In the van, especially, you can always put on headphones. And if all else fails, “You get lamped,” she says. “There’s always the lamp.” **SFBG**

THE BREEDERS

With Kelley Stoltz
9pm, \$28.50
The Fillmore
1805 Geary, SF
(415) 346-3000
www.thefillmore.com

WEDNESDAY 10

DANCE

Beaux: "BroMance: A Night Out for the Fellas," 9pm, free.
Cafe: "Sticky Wednesdays," w/ DJ Mark Andrus, 8pm, free.
Cat Club: "Bondage-A-Go-Go," w/ DJ Damon, Tomas Diablo, guests, 9:30pm, \$7-\$10.
Club X: "Electro Pop Rocks," 18+ dance party, 9pm, \$10-\$20.
DNA Lounge: "Go Deep!," 18+ dance party, 9pm, \$10-\$15.
Edinburgh Castle: "1964," w/ DJ Matt B & guests, Second and Fourth Wednesday of every month, 10pm, \$2.
F8: "Housepitality," 9pm, \$5-\$10.
Lookout: "What?," 7pm, free.
Madrone Art Bar: "Rock the Spot," 9pm, free.
MatrixFillmore: "Reload," w/ DJ Big Bad Bruce, 10pm, free.
Q Bar: "Booty Call," w/ Juanita More, 9pm, \$3.

HIP-HOP

Skylark Bar: "Mixtape Wednesday," w/ DJs Strategy, Junot, Herb Digs, & guests, 9pm, \$5.

ACOUSTIC

Cafe Divine: Craig Ventresco & Meredith Axelrod, 7pm, free.
Fiddler's Green: Terry Savastano, Every other Wednesday, 9:30pm, free/donation.

JAZZ

Amnesia: Gaucho, Eric Garland's Jazz Session, The Amnesiacs, 7pm, free.
Balancoire: "Cat's Corner," 9pm, \$10.
Burritt Room: Terry Disley's Rocking Jazz Trio, 6pm, free.
Jazz Bistro at Les Joulins: Charles Unger Experience, 7:30pm, free.
Le Colonial: The Cosmo Alleycats featuring Ms. Emily Wade Adams, 7pm, free.
Level III: Sony Holland, Wednesdays-Fridays, 5-8pm, free.



Savanna Jazz Club: Savanna Jazz Jam with Eric Tillman, 7pm, \$5.
Top of the Mark: Ricardo Scales, Wednesdays, 6:30-11:30pm, \$5.

INTERNATIONAL

Bissap Baobab: "Baobab!," timba dance party with DJ WaltDigz, 10pm, \$5.
Cafe Cocomo: "Bachatalicious," w/ DJs Good Sho & Rodney, 7pm, \$5-\$10.
Independent: Sierra Leone's Refugee All Stars, Black Nature Band, 8pm, \$20.
Revolution Cafe: Americano Social Club, Second Wednesday of every month, 9pm

FUNK

Vertigo: "Full Tilt Boogie," w/ KUSF-in-Exile

DJs, Second Wednesday of every month, 8pm-1:30am, free.

SOUL

Monarch: "Color Me Badd," coloring books and R&B jams with Matt Haze, DJ Alarm, Broke-Ass Stuart, guests, Wednesdays, 5:30-9:30pm, free.

THURSDAY 11

ROCK

Thee Parkside: 1600 17th St., San Francisco. Code Orange Kids, Twitching Tongues, War Hungry, 9pm, \$10.

DANCE

1015 Folsom: Lunice, 10pm, \$15 advance.
Abbey Tavern: DJ Schrobi-Girl, 10pm, free.
Aunt Charlie's Lounge: "Tubesteak Connection," w/ DJ Bus Station John, 9pm, \$5-\$7.
Balancoire: "Electric SwingSet," Second Thursday of every month, 7:30pm, \$10 (+ \$5 for dance lessons).
Beaux: "Twerk Thursdays," 9pm, free.
The Cafe: "iPan Dulce!," 9pm, \$5.
Cat Club: "Class of 1984," '80s night with DJs Damon, Steve Washington, Dangerous Dan, and guests, 9pm, \$6 (free before 9:30pm).
The Celler: "XO," 10pm, \$5.
Club X: "The Crib," 18+ LGBT dance party, 9:30pm, \$10.
Elbo Room: "Hi Life," w/ resident DJs

Pleasuremaker & Izzy*Wize, 9:30pm, \$6.
The Independent: Slow Magic, Kodak to Graph, 8pm, \$15.
Infusion Lounge: "I Love Thursdays," 10pm, \$10.
Leo's: Jantsen, Dirt Monkey, 9pm, \$10-\$13.
Madrone Art Bar: "Night Fever," 9pm, \$5 after 10pm
Raven: "1999," w/ VJ Mark Andrus, 8pm, free.
Trax: "Beats Reality: A Psychedelic Social," w/ resident DJs Justime & Jim Hopkins, 9pm, free.
Underground SF: "Bubble," 10pm, free.

HIP-HOP

John Collins: "Future Flavas," w/ DJ Natural, 10pm, free.
Park 77 Sports Bar: "Skratchpad S.F.," Second Thursday of every month, 10pm, free.
Skylark Bar: "Peaches," w/ lady DJs DeeAndroid, Lady Fingaz, That Girl, Umami, Inkfat, and Andre, 10pm, free.

ACOUSTIC

Bazaar Cafe: Acoustic Open Mic, 7pm
Plough & Stars: The Shannon Céili Band, Second Thursday of every month, 9pm
The Pour House: Jimbo Scott & Grover Anderson, 7pm, free.
Red Poppy Art House: Patchy Sanders, 7:30pm, \$10-\$15.

JAZZ

Jazz Bistro at Les Joulins: Clifford Lamb, Mel Butts, and Friends, Second Thursday of every month, 7:30pm, free.
Le Colonial: Steve Lucky & The Rhumba Bums, 7:30pm
Level III: Sony Holland, Wednesdays-Fridays, 5-8pm, free.
The Royal Cuckoo: Charlie Siebert & Chris Siebert, 7:30pm, free.
Savanna Jazz Club: Savanna Jazz Jam with Eric Tillman, 7pm, \$5.
SFIJAZZ Center: "Hotplate," Second Thursday of every month, 8 & 9:30pm, \$15-\$20.

CONTINUES ON PAGE 26 >>

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Top of the Mark: Pure Ecstasy, 7:30pm, \$10.

INTERNATIONAL

Sheba Piano Lounge: Gary Flores & Descarga Caliente, 8pm

REGGAE

Make-Out Room: "Festival '68," w/ Revival Sound System, Second Thursday of every month, 10pm, free.

Pissed Off Pete's: Reggae Thursdays, w/ resident DJ Jah Yzer, 9pm, free.

BLUES

50 Mason Social House: Bill Phillippe, 5:30pm, free.

COUNTRY

Atlas Cafe: Jinx Jones & Jessica Rose, Second Thursday of every month, 8pm, free.

McTeague's Saloon: "Twang Honky Tonk," w/ Sheriff Paul, Deputy Saralynn, and Honky Tonk Henry, 7pm

The Parlor: "Honky Tonk Thursdays," w/ DJ Juan Burgandy, 9pm, free.

FRIDAY 12

DANCE

Amnesia: "Indie Slash," w/ resident DJs Danny White, Rance, and Sweethearts, Second Friday of every month, 10pm, \$5.

Beaux: "Manimal," 9pm

The Cafe: "Boy Bar," 9pm, \$5.

Cat Club: "Dark Shadows," w/ resident DJs

Daniel Skellington & Melting Girl, Second Friday of every month, 9:30pm, \$7 (\$3 before 10pm).

The Cellar: "F.T.S.: For the Story," 10pm

The EndUp: "Trade," 10pm, free before midnight.

The Grand Nightclub: "We Rock Fridays," 9:30pm

Infusion Lounge: "Flight Fridays," 10pm, \$20.

Lone Star Saloon: "Cubcake," Second Friday of every month, 9pm

Make-Out Room: "Last Nite: A 2000s Indie Dance Party," w/ DJs Jamie Jams & EmDee, Second Friday of every month, 10pm, \$5-\$10.

MatrixFillmore: "F-Style Fridays," w/ DJ Jared-F, 9pm

OMG: "Deep Inside," 9pm, free.

Public Works: Andhim, Jimpster, 9pm, \$13-\$25 advance.

Q Bar: "Pump: Worq It Out Fridays," w/ resident DJ Christopher B, 9pm, \$3.

Showdown: "The Reboot," w/ The Certain People Crew, Second Friday of every month, 10pm, free.

Underground SF: "Pulse Generator," w/ resident

DJs Cherushii, Clairity, and Nightbiscuit, Second Friday of every month, 10pm, free.

HIP-HOP

E25: "Decompression," Fridays, 5-9pm

John Collins: "Heartbeat," w/ resident DJ Strategy, Second Friday of every month, 9pm, \$5 (free before 11 p.m.).

Slate Bar: "The Turn Up," w/ DJs Spank Bank & Ma Yeah, Second Friday of every month, 10pm, free.

ACOUSTIC

The Sports Basement: "Breakfast with Enzo," w/ Enzo Garcia, 10am, \$5.

JAZZ

Bird & Beckett: Jimmy Ryan's Bird & Beckett Bebop Band, Second Friday of every month, 5:30pm, \$10 suggested donation per adult.

Jazz Bistro at Les Joulins: Charles Unger Experience, 7:30pm, free.

Level III: Sony Holland, Wednesdays-Fridays, 5-8pm, free.

Revolution Cafe: Tin Cup Serenade, Second Friday of every month, 9:30pm

Top of the Mark: Black Market Jazz Orchestra, 9pm, \$10.

Zingari: Joyce Grant, 8pm, free.

INTERNATIONAL

Bissap Baobab: "Paris-Dakar African Mix Coupe Decale," 10pm, \$5.

Cafe Cocomo: Taste Fridays, featuring local cuisine tastings, salsa bands, dance lessons, and more, 7:30pm, \$15 (free entry to patio).

Cliff House: Orquesta Conquistador Quartet, Second Friday of every month, 7pm

Pachamama Restaurant: Cuban Night with Fito Reinoso, 7:30 & 9:15pm, \$15-\$18.

Roccapulco Supper Club: Fuego Latino, 9pm

REGGAE

Gestalt Haus: "Music Like Dirt," 7:30pm, free.

BLUES

The Saloon: Jinx Jones & The KingTones, Second Friday of every month, 4pm

FUNK

Make-Out Room: "Loose Joints," w/ DJs Centipede, Damon Bell, and Tom Thump, 10pm, \$5-\$10.

SOUL

Edinburgh Castle: "Soul Crush," w/ DJ Serious Leisure, 10pm, free.

Knockout: "Nightbeat," w/ DJs Primo, Lucky, and Dr. Scott, Second Friday of every month, 10pm, \$4.

Madrone Art Bar: "Yo Momma: M.O.M. Weekend Edition," w/ DJ Gordo Cabeza, Second Friday of every month, 9pm, \$5 (free before 10pm).

SATURDAY 13

ROCK

Bender's: Bender's 11th Anniversary Party with Kowloon Walled City, Gaytheist, Whatfunlifewas, 10pm, \$5.

DANCE

Amnesia: "2 Men Will Move You," w/ DJs Primo & Jordan, Second Saturday of every month, 9pm

Cat Club: "Club Gossip," w/ DJ Damon & guests, Second Saturday of every month, 9pm, \$5-\$8 (free before 9:30pm).

The Chapel: "Crush," w/ Blockhead, Elaquent, Yppah, 9pm, \$18.

DNA Lounge: 375 11th St., San Francisco.

"Bootie S.F.," 9pm, \$10-\$15.

Elbo Room: 647 Valencia, San Francisco.

"Tormenta Tropical," w/ resident DJs Oro11 & Theory, Second Saturday of every month, 10pm, \$5-\$10.

The EndUp: 401 Sixth St., San Francisco. "Eclectricity," Second Saturday of every month, 10pm



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SCHEDULE OF EVENTS

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Lookout: 3600 16th St., San Francisco. "Bounce!," 9pm, \$3.
Madrone Art Bar: 500 Divisadero, San Francisco. "Music Video Night," w/ DJs Satva & 4AM, Second Saturday of every month, 10pm, \$5.
Mighty: 119 Utah, San Francisco. "Salted," w/ Miguel Migs, Julius Papp, guests, Second Saturday of every month, 10pm, \$10 before 11pm.
OMG: 43 Sixth St., San Francisco. "Fixup," Second Saturday of every month, 10pm, \$5 (free before 11 p.m.).
Q Bar: 456 Castro, San Francisco. "Shoop!," w/ DJs Tommy T & Bryan B, Second Saturday of every month, 9pm.
Rickshaw Stop: 155 Fell, San Francisco. "Cockblock," w/ DJ Natalie Nuxx & guests, Second Saturday of every month, 10pm, \$10.
The Stud: 399 Ninth St., San Francisco. "Frolic: A Celebration of Costume & Dance," w/ resident DJ NeonBunny, Second Saturday of every month, 8pm, \$8 (\$4 in costume).

HIP-HOP

111 Minna Gallery: 111 Minna, San Francisco. "Back to the '90s," Second Saturday of every month, 9:30pm, \$10.
John Collins: 138 Minna, San Francisco. "Frothin," w/ resident DJ Matt Cali, Second Saturday of every month, 10pm.
Slate Bar: 2925 16th St., San Francisco. "The Hustle," w/ DJs Sake One & Sean G, Second Saturday of every month, 10pm, \$5 before midnight.

ACOUSTIC

Atlas Cafe: Craig Ventresco and/or Meredith Axelrod, Saturdays, 4-6pm, free.

JAZZ

Jazz Bistro at Les Joulins: Bill "Doc" Webster & Jazz Nostalgia, 7:30pm, free.
Savanna Jazz Club: Byrds of a Feather, Second Saturday of every month, 7:30pm, \$8.
Sheba Piano Lounge: The Robert Stewart Experience, 9pm

INTERNATIONAL

1015 Folsom: "Pura," 9pm, \$20.
Bissap Baobab: Misión Flamenca, Monthly live flamenco music and dance performances., Second Saturday of every month, 7:30pm
 "Paris-Dakar African Mix Coupe Decale," 10pm, \$5.
Make-Out Room: "El SuperRitmo," w/ DJs Roger Mas & El Kool Kyle, 10pm, \$5-\$10.
Pachamama Restaurant: Eddy Navia & Pachamama Band, 8pm, free.
Public Works: "Non Stop Bhangra," w/ resident DJ Jimmy Love, Dholrhythms dance troupe, more (in the main room), Second Saturday of every month, 9pm, \$10-\$15.
Revolution Cafe: BrazilVox, Second Saturday of every month, 9:30pm
Space 550: "Club Fuego," 9:30pm

BLUES

Saloon: Dave Workman, Second Saturday of every month, 4pm

SUNDAY 14

ROCK

Slim's: The Band of Heathens, 8pm, \$16.

DANCE

Cellar: "Replay Sundays," 9pm, free.
Edge: "80s at 8," w/ DJ MC2, 8pm
Elbo Room: "Dub Mission," Sunday night excursions into the echo-drenched outer realms of dub with resident DJ Sep and guests, 9pm, \$6 (free before 9:30pm).
The EndUp: "Sundaze," 1pm, free before 3 p.m.; "The Rhythm Room," Second Sunday of every

CONTINUES ON PAGE 28 >>

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JACOB SIROF

THURSDAY 9/11 - SATURDAY 9/13
FROM MADTV AND CHELSEA LATELY!
BOBBY LEE
CASEY LEY

TUESDAY 9/16 - WEDNESDAY 9/17
FROM EVERYBODY LOVES RAYMOND AND THE LATE SHOW WITH DAVID LETTERMAN!
ANDY KINDLER
CAITLIN GILL, IVAN HERNANDEZ

THURSDAY 9/18 - SATURDAY 9/20
NAMED "BEST OF THE BAY" BY THE SF BAY GUARDIAN!
SCOTT CAPURRO
KATE WILLET

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SUNDAY 9/14
COBB'S COMEDY ALLSTARS
 with Frankie Quinones!

FRIDAY 9/19 - SATURDAY 9/20
TODD BARRY
 From FX's Louie and Flight of the Conchords!

THURSDAY 9/25 - FRIDAY 9/26
GUY BRANUM, JAMINE BRITO & KEVIN SHEA

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WED, SEP 10



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FRI, SEP 12



SAT, SEP 13



TUE, SEP 16



THU, SEP 18



SAT, SEP 20

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HI LIFE

RESIDENT DJs

PLEASUREMAKER & IZZY WISE

AND SPECIAL GUESTS

FRIDAY, SEPTEMBER 12 9:30 PM - \$10

HIP HOP FOR CHANCE

PRESENTS

**COCO PEILA, NU DEKADES,
SOME OF ALL PARTS**

AND KHAFFRE JAY PLUS DJ KEVVY KEY

SATURDAY, SEPTEMBER 13

10 PM - \$5 BEFORE 11 PM/\$10 AFTER

BERSA DISCOS PRESENTS

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TROPICAL**

MAX GLAZER

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WITH RESIDENT DJs

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QUETZAL GUERRERO (LIVE)

PLUS RESIDENT DJs

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OPEN 5PM-2AM

UPCOMING SHOWS

THU 9/18 HI LIFE

FRI 9/19 HUNGRY SKINNY

SAT 9/20 SATURDAY NIGHT SOUL PARTY

SUN 9/21 DUB MISSION: KUSH ARORA

MON 9/22 CESCHI

TUE 9/23 TODO MUNDO

WED 9/24 BODYSHOCK: KULTUR

Make-Out Room



WEDNESDAY 9/10 AT 7PM \$8

THE SHE GEES

(BEE GEES TRIBUTE)

FRONTBUTT

(BETTY DAVIS TRIBUTE)

FOLLOWING AT 10:00PM FREE

THE WHIP

W/ DJ SIKK LAFFTER & TENDER LLOYD
STRANGE HOUSE & COSMIC DISCO, GIRL
GROUP BUMPS & WEIRDO HUMPS!

THURSDAY 9/11 AT 6PM FREE

DUB RIOT!

70S DUB REGGAE & BEYOND!

W/ THEE VEXED ONE & DJ DARTAJAX

FOLLOWING AT 10PM FREE

FESTIVAL '68

ROCKSTEADY, EARLY REGGAE & SKA
RESIDENT SELECTOR ADAM & GUESTS +
DR. SCOTT & THE MIGHTY ZEKE

FRIDAY 9/12 AT 7:30PM \$8

BONE COOTES + THE RUBES

+ BILLY CRAMER & SHARE THE LAND

FOLLOWING AT 10PM \$5

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2000S INDIE DANCE PARTY
POST PUNK, DANCE PUNK, FREAK FOLK,
SYNTH POP, NU RAVE, CHILL-WAVE &
GARAGE W/ DJs JAMIE JAMS & EMDEE

SATURDAY 9/13 AT 6:30PM

\$5 TO \$10 SLIDING SCALE

WRITERS WITH DRINKS!

• EDAN LEPUCKI • ROBIN SLOAN • LENELLE
MOISE • ANNELYSSE • GELMAN • CECIL
CASTELLUCCI • CHRISTINA NICHOL

FOLLOWING AT 10PM \$5

BEFORE 11PM, \$10 AFTER

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DJ EL KOOL KYLE Y DJ ROGER MÀS
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SUNDAY 9/14 AT 8PM \$5

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MONDAY 9/15 AT 7:30PM FREE

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MUSIC LISTINGS

CONT>>

month, 10pm

F8: "Stamina," w/ DJs Lukeino, Jamal, and
guests, 10pm, free.

The Knockout: "Sweater Funk," 10pm, free.

Lookout: "Jock," Sundays, 3-8pm, \$2.

MatrixFillmore: "Bounce," w/ DJ Just, 10pm

Monarch: "Werd," 9pm, \$5-\$10.

The Parlor: "Sunday Sessions," w/ DJ Marc

deVasconcelos, 9pm, free.

Q Bar: "Gigante," 8pm, free.

Temple: "Sunset Arcade," 18+ dance party &

game night, 9pm, \$10.

HIP-HOP

Boom Boom Room: "Return of the Cypher,"
9:30pm, free.

ACOUSTIC

The Chieftain: Traditional Irish Session, 6pm

The Lucky Horseshoe: Bernal Mountain

Bluegrass Jam, 4pm, free.

Madrone Art Bar: Spike's Mic Night, Sundays,
4-8pm, free.

JAZZ

Jazz Bistro at Les Joulins: Bill "Doc" Webster &
Jazz Nostalgia, 7:30pm, free.

Madrone Art Bar: "Sunday Sessions," 10pm, free.

The Royal Cuckoo: Lavay Smith & Chris Siebert,
7:30pm, free.

Savanna Jazz Club: Savanna Jazz Jam with David
Byrd, 7pm, \$5.

INTERNATIONAL

Atmosphere: "Hot Bachata Nights," w/ DJ El
Guapo, 5:30pm, \$10-\$20.

Bissap Baobab: "Brazil & Beyond," 6:30pm,
free.

Caña Cuban Parlor & Cafe: "La Havana," 4pm

El Rio: Salsa Sundays, Second and Fourth

Sunday of every month, 3pm, \$8-\$10.

Revolution Cafe: Balkan Jam Night, 8:30pm

Thirsty Bear Brewing Company: "The Flamenco
Room," 7:30 & 8:30pm

BLUES

The Saloon: Blues Power, 4pm; The Door

Slammers, Second Sunday of every month,
9:30pm

Sheba Piano Lounge: Bohemian Knuckleboogie,
8pm, free.

Swig: Sunday Blues Jam with Ed Ivey, 9pm

COUNTRY

The Riptide: 3639 Taraval, San Francisco. Joe
Goldmark & The Seducers, Second Sunday of
every month, 7:30pm, free.

MONDAY 15

DANCE

DNA Lounge: "Death Guild," 18+ dance party
with DJs Decay, Joe Radio, Melting Girl, &
guests, 9:30pm, \$3-\$5.

Q Bar: "Wanted," w/ DJs Key&Kite and Richie
Panic, 9pm, free.

HEMLOCK

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WED 9/10
8:30PM \$7 **WIENER KIDS**
Young Nudist, Laura Steenberge

THU 9/11
8:30PM \$6 **THE SHAPE**
Buzzmutt, Wild Pack of Canaries

FRI 9/12
9PM \$7 **MEERCAZ**
Universe People (Seattle,
membs. A-Frames Dutches &
the Duke), Fleece

SAT 9/13
9PM \$8 **DEAD LEAF ECHO** (NYC)
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SUN 9/15
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ACOUSTIC

Amnesia: Windy Hill, Third Monday of every month, 9pm, free.
Fiddler's Green: o. Terry Savastano, 9:30pm, free/donation.
Hotel Utah: Open Mic with Brendan Getzell, 8pm, free.
Make-Out Room: "Sad Bastard Club," Third Monday of every month, 7:30pm, free.
Osteria: "Acoustic Bistro," 7pm, free.
Saloon: Peter Lindman, 4pm

JAZZ

Cafe Divine: Rob Reich, First and Third Monday of every month, 7pm
Jazz Bistro at Les Joulins: Eugene Pliner Quartet with Tod Dickow, 7:30pm, free.
Le Colonial: Le Jazz Hot, 7pm, free.
Sheba Piano Lounge: City Jazz Instrumental Jam Session, 8pm

REGGAE

Skylark Bar: "Skylarking," w/ I&I Vibration, 10pm, free.

BLUES

Elite Cafe: "Fried Chicken & Blues," 6pm
The Saloon: The Bachelors, 9:30pm

COUNTRY

Make-Out Room: "Whiskey River," w/ DJ Handlebars & Pretty Ricky, Third Monday of every month, 10pm, free.

SOUL

Madrone Art Bar: "M.O.M. (Motown on Mondays)," w/ DJ Gordo Cabeza & Timoteo Gigante, 8pm, \$3 after 9pm

TUESDAY 16

DANCE

Aunt Charlie's Lounge: "High Fantasy," w/ DJ Viv, Myles Cooper, & guests, 10pm, \$2.
Boom Boom Room: "Time Warp Tuesdays," w/ DJ Madison, 9pm, free.
Monarch: "Soundpieces," 10pm, free-\$10.
Q Bar: "Switch," w/ DJs Jenna Riot & Andre, 9pm, \$3.
Underground SF: "Shelter," 10pm, free.

HIP-HOP

The Independent: Lil Dicky, DJ Omega, 9pm, \$15-\$50.

JAZZ

Burritt Room: Terry Disley's Rocking Jazz Trio, 6pm, free.
Cafe Divine: Chris Amberger, 7pm
Jazz Bistro at Les Joulins: Clifford Lamb, Mel Butts, and Friends, 7:30pm, free.
Le Colonial: Lavay Smith & Her Red Hot Skillet Lickers, 7pm
Verdi Club: "Tuesday Night Jump," w/ Stompy Jones, 9pm, \$10-\$12.
Wine Kitchen: Hot Club Pacific, 7:30pm
Yoshi's San Francisco: Tommy Igoe Big Band, 8pm, \$22.

INTERNATIONAL

Cafe Cocomo: Salsa Tuesday, w/ DJs Good Sho & El de la Clave, 8:30pm, \$10.
The Cosmo Bar & Lounge: Conga Tuesdays, 8pm, \$7-\$10.
Elbo Room: "Porreta!," all night forro party with DJs Carioca & Lucio K, Third Tuesday of every

month, 9pm, \$7.
F8: "Underground Nomads," w/ rotating resident DJs Amar, Sep, and Dulce Vita, plus guests, 9pm, \$5 (free before 9:30pm).

REGGAE

Milk Bar: "Bless Up," w/ Jah Warrior Shelter Hi-Fi, 10pm
Revolution Cafe: Burnt, Third Tuesday of every month, 9pm

BLUES

Saloon: Lisa Kindred, Third Tuesday of every month, 9:30pm

SOUL

Make-Out Room: "Lost & Found," w/ DJs Primo, Lucky, and guests, 9:30pm, free. **SFBG**

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 \$5 SHOTS BULLEIT BOURBON, \$3 STOLI SHAKEY SHOTS

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 IN THE WHALE & CADAVER DOGS
 W/ SPECIAL GUESTS

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 W/ GHOUL, BLACK ANVIL, CONNOISSEUR

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 AUTHORITY ZERO
 W/ THIS LEGEND, DEARLY DIVIDED

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 THROUGH THE ROOTS & THE SUPERVILLAINS
 W/ THE STEPPAS, DEWEY & THE PEOPLES, JUST CHILL

SUNDAY OCTOBER 5
 RETOX
 W/ DOOMSDAY STUDENT, HOT NERDS

TUESDAY OCTOBER 7
 GUTTERMOUTH & VOODOO GLOW SKULLS
 W/ AGAINST THE GRAIN, JOKES FOR FEELINGS

WEDNESDAY OCTOBER 8
 RINGO DEATHSTARR

THURSDAY OCTOBER 9
 THE HEROINE
 W/ WHITE BARONS, SWEETWATER BLACK

FRIDAY OCTOBER 10
 ONLY CRIME
 W/ UNITED DEFIANCE

SUNDAY OCTOBER 12
 TOKYO SKA PARADISE ORCHESTRA
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THURSDAY OCTOBER 30
 BAD RABBITS
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FRI, SEP 12
 BOSSACUCANOVA w/ Cris Delanno & DadoBrother

SAT, SEP 13
 NICOLAS BEARDE & NAT ADDERLEY JR.
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CLOWN AND RUBY
PHOTOS COURTESY OF
SF FRINGE FESTIVAL

On the fringe

SF Fringe Festival 2014 leads off with a couple of jokers

BY ROBERT AVILA
arts@sfbg.com

THEATER The first show of the first night of this year's San Francisco Fringe Festival was a local story, a confessional by a man who's spent 27 years "irritating" his wife and "annoying" his children as a workaday clown. If this isn't what the Fringe is all about, it's pretty close.

As a non-curved, lottery-based affair where the artist keeps all proceeds from ticket sales (host Exit Theatre collects donations toward the larger effort, and hopes you'll buy a beer or two to wash down the Exit Café's always complimentary bowl of pretzels), the Fringe is a magnet for the tell-all and tawdry solo outing. This is a good part of why we like it. Technically anyone can get in, with presumably almost anything they'd like to stage for a live audience, and, as a result, shamelessness of different sorts abounds. And despite the wide net of possibility cast by the proceedings, a hefty percentage of shows tend to converge around this redoubtable — or is it doubtful? — formula, turning the theater into a kind of confession booth where, if you want to be absolved of anything, you better make it good.

Through the Eyes of a Clown is a heartfelt and not unsympathetic instance of this compulsion. It's an "apology" by David Magidson, aka Boswick the Clown, unfolding on a small stage lightly cluttered with the paraphernalia of the profession. Using his inside clown voice, the longtime licensed balloon-tier and pratfaller

speaks of getting his first laugh at a tender age and never looking back. While self-effacingly frank about the culturally suspect side of his chosen obsession, Magidson, a graduate of Ringling Brothers Clown College, also offers an implicit defense of the calling, pointing to contemporary heroes like Pickle Family alum Bill Irwin (as chance would have it, right then only a couple of blocks away preparing to open at the Geary) and Stephen Colbert (a clown by definition, according to Magidson, because, rather than merely rendering comic critique from outside, his satirical right-wing persona invites you to see the world through his own eyes).

The mix of personal and observational detail can be interesting, and probably has more potential than is admittedly realized here. There are also some intriguing admissions around Magidson's distance from his audience, his inability to always sympathize with them, even when they're children in hospitals. It's the laughs he's after, and the laughs he needs. This realization stirs an unrest or discomfort in him, but it's mingled with a specialized solipsism that's almost clinical.

This confusion and paradox is maybe the heart of this rambling piece — although also impressive are the few (too few) passages of deft physical comedy that show off the highly tuned wackiness and balletic precision of the professional. The writing, however, is a mishmash that needs editing to bring out a stronger arc. More urgently, Magidson could use a directorial hand, since too often

the show feels rudderless and his delivery off-kilter. At the same time, the ingenuousness of his account and the boyish enthusiasm middle-aged Magidson still generates for a career choice most people would politely call ill-advised are the real thing, and they suggest that, along with the clown, there's a better, stronger show lurking somewhere inside.

The second show of the night was a second clown, albeit in gumshoe drag. In *2 Ruby Knockers*, *1 Jaded Dick*, Melbourne's Tim Motley fires a volley of one-liners in a hardboiled accent vaguely tinged with an Aussie drawl — a veritable taxonomy of the corny, bawdy similes of the iconic private eye delivered in trademark trench coat, his eyes a band of shadow beneath a well-molded fedora.

For Motley, the PI shtick is a ready vehicle for a little mind reading and a card trick or two as the lights go up on his unsuspecting audience, which gets worked into a convoluted plot involving a (titular) sinister mastermind. Off-the-cuff smarts make the quick-witted Motley's unabashedly hokey offering an enjoyable as well as somewhat unruly ride, as he does his best to shepherd clueless audience members — themselves doing their best to play along — through a zany caper. **SFBG**

SF FRINGE FESTIVAL

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ARTS + CULTURE STAGE LISTINGS

Stage listings are compiled by Guardian staff. Performance times may change; call venues to confirm. Reviewers are Robert Avila, Rita Felciano, and Nicole Gluckstern. Submit items for the listings at listings@sfbg.com.

THEATER

OPENING

The Barbary Coast Revue Sub/Mission Gallery, 2183 Mission, SF; www.barbarycoastrevue.com. \$28. Opens Sat/13, 8pm. Runs Sat, 8pm. Through Nov 29. Join Mark Twain on an interactive musical tour of Gold Rush-era San Francisco.

Old Hats ACT's Geary Theater, 415 Geary, SF; www.act-sf.org. \$20-120. Previews Wed/10-Sat/13 and Tue/16, 8pm (also Sat/13, 2pm); Sun/14, 7pm. Opens Sept 17, 8pm. Runs Wed-Sat, 8pm and Sept 30 (also Sat, 2pm); Sun, 2pm; Sept 23, 7pm. Through Oct 5. American Conservatory Theater presents Tony winners Bill Irwin and David Shiner in the West Coast premiere of Signature Theatre's story of "clowns getting older — and even crazier."

BAY AREA

House and Garden Pear Avenue Theatre, 1220 Pear, Mtn View; www.thepear.org. \$10-35. Previews Thu/11, 8pm. Opens Fri/12, 8pm. Runs Thu-Sat, 8pm (check website for Sat matinee dates); Sun, 2pm. Through Oct 5. Pear Avenue Theatre performs Alan Ayckbourn's two interlocking but separate comedies, a unique theatrical experience in which the audience stays put and the actors travel between adjacent theaters, performing each play at the same time.

ONGOING

Cock New Conservatory Theatre Center, 25 Van Ness, SF; www.nctcsf.org. \$25-45. Previews Wed/10-Fri/12, 8pm. Opens Sat/13, 8pm. Runs Wed-Sat, 8pm; Sun, 2pm. Through Oct 12. New Conservatory Theatre Center performs Michael Bartlett's comedy about a man who meets the woman of his dreams — while on a break from dating his boyfriend.

Each and Every Thing Marsh San Francisco Main Stage, 1062 Valencia, SF; www.themarsh.org. \$20-50. Thu-Fri, 8pm; Sat, 5pm; Sun, 2pm. Extended through Oct 4. The latest solo show from celebrated writer-performer Dan Hoyle (*Tings Dey Happen*, *The Real Americans*) winds a more random course than usual across the country and abroad but then that's the idea — or at least Hoyle warns us, right after an opening encounter with a touchy young white supremacist, that the trip he's taking us on is a subtle one. Displaying again his exceptional gifts as a writer and protean performer, Hoyle deftly embodies a set of real-life encounters as a means of exploring the primacy and predicament of face-to-face communication in the age of Facebook. With the help of director Charlie Varon (who co-developed the piece with Hoyle and Maureen Towey), this comes across in an entertaining and swift-flowing 75-minute act that includes a witty rap about "phone zombies" and a Dylan-esque screed at a digital detox center. But the purported subject of connection, or lack there of, in our gadget-bound and atomized society is neither very original nor very deeply explored — nor is it necessarily very provocative in a theater, before an audience already primed for the live encounter. Far more interesting and central here is Hoyle's relationship with his old college buddy Pratim, an Indian American in post-9/11 America whose words are filled with laid-back wisdom and wry humor. Also intriguing is the passing glimpse of early family life in the Hoyle household with Dan's celebrated artist father, and working-class socialist, Geoff Hoyle. These relationships, rather than the sketches of strangers (albeit very graceful ones), seem the worthier subjects to mine for truth and meaning. Indeed, there's a line spoken by Pratim that could sum up the essence of Hoyle's particular art: "It's so much better," he says, "when you find yourself in other people than when you just find yourself." Hoyle's real frontier could end up being much more personal terrain, much closer to home. (Avila)

Foodies! The Musical Shelton Theater, 533 Sutter, SF; www.foodiesthemusical.com. \$32-34. Fri-Sat, 8pm. Open-ended. AWAT Productions presents Morris Bobrow's musical comedy revue all about food.

The Haze ACT Costume Shop, 1117 Market, SF; <http://bit.ly/thehazeplayACT>. \$20. Thu, 7pm; Fri-Sat, 8pm. Through Sept 27. Heather Marlowe performs her solo show, a sharp-witted, autobiographical play about recovering from rape — and the way rape cases are mishandled by the justice system.

King Fool Various locations TBA to reservation holders; www.weplayers.org. \$30-50. Fri-Sun, times TBA. Through Sept 28. We Players presents a new, intimate, site-specific work inspired by *King Lear*.

DAVID SHINER AND BILL IRWIN
IN *OLD HATS* PHOTO BY JOAN MARCUS



LongShotz: The Things That Separate Us Tides Theatre, 533 Sutter, Second Flr, SF; <http://amios.wordpress.com>. \$25. Program A: Wed/10 and Tue/16, 8pm; Program B: Sept 17, 8pm. Amios presents two separate programs of three 30-minute plays, each written by a different author. Each play is inspired by the Radiohead lyric, "Just 'cause you feel it doesn't mean it's there."

Motown the Musical Orpheum Theatre, 1192 Market, SF; www.shnfs.com. \$45-210. Tue-Sat, 8pm (also Wed and Sat, 2pm); Sun, 2pm. Through Sept 28. Over 40 hits ("My Girl," "Ain't No Mountain High Enough") pack this tale of Motown founder Berry Gordy's career in the music biz.

Noises Off! Shelton Theater, 533 Sutter, SF; www.sheltontheater.org. \$38. Thu-Sat, 8pm. Through Oct 25. Shelton Theater performs Michael Frayn's outrageous backstage comedy.

San Francisco Fringe Festival Exit Theatreplex, 156 Eddy, SF; www.sffringe.org. \$10 or less at the door; \$12.99 or less online (passes, \$45-75). Daily through Sept 20 (no shows Mon/15). Unique, daring indie theater (murder mysteries! Tech tales! Dating dramas! Clowns!), with 35 shows and 150 performances over 14 days.

Semi-Famous: Hollywood Hell Tales from the Middle New venue: Marsh San Francisco, 1062 Valencia, SF; www.themarsh.org. \$20-100. Sat, 8:30pm; Sun, 7pm. Through Oct 19. Don Reed's latest solo show shares tales from his career in entertainment.

The Taming of the Shrew This week: Presidio, Marin Post Parade Grounds, between Graham and Keyes, SF; www.sfsakes.org. Free. Sat/13-Sun/14, 2pm. Continues through Sept 21 at various Bay Area venues. Free Shakespeare in the Park presents this take on the Bard's barb-filled romance.

Too Much Light Makes the Baby Go Blind Boxcar Theatre, 505 Natoma, SF; www.sneofuturists.com. \$11-16. Fri-Sat, 9pm. Ongoing. The Neo-Futurists perform Greg Allen's spontaneous, ever-changing show that crams 30 plays into 60 minutes.

BAY AREA

An Audience with Meow Meow Berkeley Repertory Theatre, Roda Theatre, 2015 Addison, Berk; www.berkeleyrep.org. \$29-89. Previews Wed/10, 7pm; Thu/11, 8pm. Opens Fri/12, 8pm. Runs Tue and Thu-Sat, 8pm (also Sat, 2pm but no matinee Sept 20; also Sept 19 and Oct 16, 2pm); Wed and Sun, 7pm (also Sun, 2pm). Through Oct 19. British singer-comedian Meow Meow world-premiered her new show at Berkeley Rep, under the direction of Kneehigh's Emma Rice.

Berlin to Broadway with Kurt Weill Masquers Playhouse, 105 Park, Point Richmond; www.masquers.org. \$22. Fri, 8pm; Sat, 7pm; Sun/14, 2pm. Through Sept 20. Masquers Playhouse performs a revue celebrating the life and work of Kurt Weill.

"Breaking Chains Festival" Various venues, Oakl (one venue in SF); www.ubuntutheaterproject.com. \$15-25. Through Sept 27. New company Ubuntu Theater Project presents this festival of six site-specific works. Authors include Marcus Gardley, Tim Price, Clifford Odets, George Brant, Bennet Fisher, and N'Jameh Camera.

Cops and Robbers Marsh Berkeley, 2120 Allston, Berk; www.themarsh.org. \$20-100. Fri/12, 8pm; Sat/13, 8:30pm. Hip-hop artist and law enforcement officer Jinho "The Piper" Ferreira performs his 17-character solo show.

Flower Drum Song Woodminster Amphitheatre, Joaquin Miller Park, 3300 Joaquin Miller, Oakl; www.woodminster.com. \$18-59. Thu/11 and Sun/14, 7pm; Fri/12-Sat/13, 8pm. Woodminster Summer Musicals performs the "new" version of the classic Rodgers and Hammerstein musical, with a fresh script by Tony-winning playwright David Henry Hwang.

Funny Girl Hillbarn Theatre, 1285 East Hillsdale, Foster City; www.hillbarntheatre.org. \$23-42. Thu-Sat, 8pm; Sun, 2pm. Through Sept 21. Hillbarn Theatre performs the classic romantic musical comedy, with music by Jule Styne, lyrics by Bob Merrill, and book by Isobel Lennart.

An Ideal Husband Forest Meadows Amphitheater, 890 Belle, Dominican University of California, San Rafael; www.marinshakespeare.org. \$12-35. Runs in repertory Fri-Sun through Sept 27; visit website for specific performance dates and times. Marin Shakespeare Company performs Oscar Wilde's witty tale.

The Last Days of Judas Iscariot Flight Deck, 1540 Broadway, Oakl; brownpapertickets.com/event/780550. \$15-25. Thu-Sat, 8pm; Sun, 7pm. Through Sept 21. Stephen Adly Guirgis' courtroom drama takes on the fate of the New Testament turncoat.

Life Could Be a Dream CenterREPeritory Company, Leshner Center for the Arts, 1601 Civic, Walnut Creek; www.centerrep.org. \$37-66. Wed, 7:30pm; Thu-Sat, 8pm (also Sept 20 and 27, 2:30pm); Sun, 2:30pm. Through Oct 5. CenterREPeritory Company performs Roger Bean's doo-wop musical.

The New Electric Ballroom Ashby Stage, 1901 Ashby, Berk; www.shotgunplayers.org. \$20-30. Wed-Thu, 7pm; Fri-Sat, 8pm; Sun, 5pm (Oct 5, show at 2pm). Through Oct 5. Shotgun Players perform Enda Walsh's poetic nightmare about three sisters who are obsessed with their memories.

O Best Beloved Parker Street Odditorium, 2310 Parker, Berk; www.obestbeloved.org. Free (donations accepted). Sat/13, 2pm. Also Sun/14, 2pm, location TBA; check website for updates. Idiot String's Joan Howard and Rebecca Longworth bring their SF Fringe Festival hit, an adaptation of Rudyard Kipling's *Just-So Stories*, to local public spaces aboard a mobile stage.

Rapture, Blister, Burn Aurora Theatre, 2081 Addison, Berk; www.auroratheatre.org. \$32-50. Tue and Sun, 7pm (also Sun, 2pm); Wed-Sat, 8pm. Through Sept 28. Aurora Theatre Company opens its 23rd season with Gina Gionfriddo's drama about three generations of women "struggling with feminism's foibles."

Romeo and Juliet Forest Meadows Amphitheater, 890 Belle, Dominican University of California, San Rafael; www.marinshakespeare.org. \$12-35. Runs in repertory Fri-Sun through Sept 28; visit website for specific performance dates and times. Marin Shakespeare continues its 25th season with the Bard's timeless tragedy.

The Tempest Old Mill Park Amphitheatre, behind the Mill Valley Public Library, 375 Throckmorton, Mill Valley; www.curtaintheatre.org. Free. Sat/13-Sun/14, 4pm. Curtain Theatre returns with the Bard's magical romance for its 14th outdoor performance.

Water By the Spoonful Mountain View Center for the Performing Arts, 500 Castro, Mtn View; www.theatreworks.org. \$19-74. Wed/10, 7:30pm; Fri/12-Sat/13, 8pm (also Sat/13, 2pm); Sun/14, 2 and 7pm. TheatreWorks performs Quiara Alegria Hudes' Pulitzer Prize-winning drama about strangers who meet in an online chat room.

Wonder of the World Douglas Morrison Theatre, 22311 N. Third St, Hayward; www.dmtonline.org. \$10-32. Fri-Sat and Sept 18, 8pm (also Sat/13, 2pm); Sun, 2pm. Through Sept 21. Douglas Morrison Theatre opens its 35th season with David Lindsay-Abaire's comedy about self-fulfillment.

Year of the Rooster La Val's Subterranean, 1834 Euclid, Berk; <http://impacttheatre.com>. \$10-25. Thu-Sat, 8pm; Sun, 7pm. Through Oct 12. Impact Theatre performs Eric Dufault's comedy, told from the point of view of a rooster that enters cockfights. **SFBG**

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Kneel, photo by Euridice Thomas

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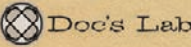











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A broad abroad

Kristin Newman on her hilarious travel memoir ‘What I Was Doing While You Were Breeding’

BY CHERYL EDDY
cheryl@sfbg.com

LIT In her 20s and 30s, Kristin Newman had built an enviable career writing and producing hit shows like *That ‘70s Show*, *How I Met Your Mother*, and *Chuck*. But her personal life proved far less satisfying; after breaking up with her first love, she bounced between relationships while watching her friends settle down and spawn. Fortunate to have a job that allowed for months-long vacations between TV seasons, she began pursuing her wanderlust tendencies in earnest — emphasis on the “lust,” since her travels to places like Brazil, Iceland, Israel, and (especially) Argentina often included flings and what she came to call “vacation-ships” with locals and others she met on the road.

Along the way, she did some soul-searching — but fear not, her memoir *What I Was Doing While You Were Breeding* (Three Rivers Press, 291 pp., \$14.99) is hardly a touchy-feely treatise along the lines of *Eat, Pray, Love* (more on that later). Instead, it’s a raunchy, witty, relatable look back at journeys that helped guide her into the next chapter of her life, at her own speed, with plenty of disasters and stirring moments along the way. I had to meet the woman behind the book, so I called her up in Los Angeles (her current project is upcoming ABC comedy *Galavant*, which has a fairy-tale theme and was created by Dan Fogelman, who wrote 2010’s *Tangled*).

SF Bay Guardian What I Was Doing While You Were Breeding is an evocative title. How did you come up with it?
Kristin Newman I thought I’d just write a few funny stories, kind of as writing samples, to get my next sitcom job. All of a sudden, I had 70 pages. It all happened the same month that I met my now-husband, and my step-mother died, and it just kind of poured out of me.

As I sat down to write, I realized [with all these trips and relationships], I wasn’t just biding my time and being silly while waiting for something to start. What I had been doing was actually its own important thing: finding a new way to be happy. My friend, who has a kid by the way, suggested that I call it *What I Was Doing While You Were Having Stupid Babies* [laughs]. I thought that was going to turn too many people off. So we went with *Breeding*.

SFBG The title might lead some to believe that you don’t like children, but anyone who reads the book will realize that’s not the case.

KN I always wanted to have kids. But deep into my 30s, I absolutely was not ready yet. Biology kicks in at a certain point, and I felt like I saw so many people around me jumping into things just because of their age, after wait-

ing so long. I knew that I theoretically needed to figure things out, but I just wasn’t feeling it yet. I was always cool with adopting, and I write about freezing my eggs, because I felt like, I can’t let this number dictate what I do. It’s too big of a decision.

SFBG The book is a personal memoir, but it’s also a guide-book of sorts. What’s your travel philosophy?

KN The biggest thing is: Go where the guidebooks don’t tell you to go. Find locals and ask them where their secret places are. Dating a local is a great way to get

advice from a local — that’s why I love a vacation romance! If you’re traveling alone, don’t go for the high-end places, even if you can afford them, because that’s not where single people go. It will be all married old people who aren’t going to want to hang out with you. If you’re not 21 and don’t want to hang with the backpackers, shoot for the mid-range.

Always say yes! And then find out how many amazing things happen as a result of accepting invitations to places, or checking out something new that somebody you meet one day suggests. The best things always happen because I say yes to something. Then, it empowers you to do that when you get home, too. Even when I can’t jump on a plane, I take a book and read alone at a restaurant, which I never used to do. I’ll walk into parties alone, or

take myself to a museum. I do a lot more things alone in my own town, and that changes everything. You just feel like, “I can handle it!”

SFBG Do comparisons with *Eat Pray Love* drive you crazy?

KN I wrote about that book in my book, because I knew that people would compare the two. It doesn’t drive me crazy — that book touched a lot of people, and that’s great. I had a complicated relationship with that book, as I think a lot of people do, dealing with the concept of “misery of the entitled person.” I think that all kinds of people who have entitled, lucky lives can be horribly miserable — look at Robin Williams. So I don’t blame [Elizabeth Gilbert] for her self-created misery, as someone who creates her own misery on a regular basis.

But I wanted to try and take myself a little less seriously, and have a much more comic, self-deprecating approach to the silliness that was my tail-chasing. That was my goal, to have it be fun. Also, by holding off on having sex for most of that book, I feel like she missed out on a really easy way to feel better! [Laughs.] **SFBG**

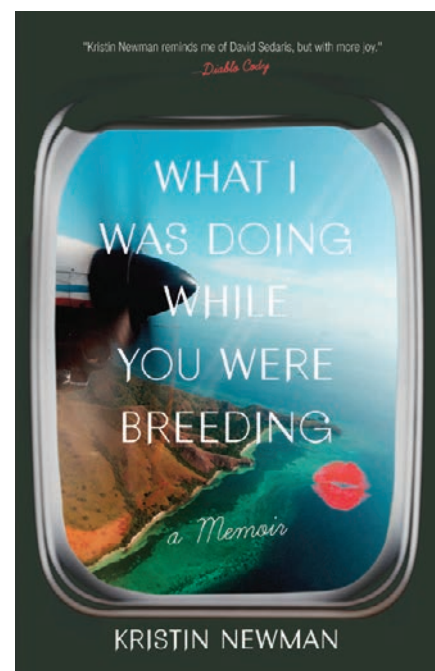
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WEDNESDAY 10

Lan Cao Mechanics' Institute, 57 Post, SF; www.milibrary.org. 6pm, \$15. The author shares her novel, *The Lotus and the Storm*, about a Vietnamese American family during and after the Vietnam War.
Gillian Conoley City Lights Bookstore, 261 Columbus, SF; www.citylights.com. 7pm, free. The author discusses *Thousand Times Broken*, her new translation of three Henri Michaux works, with a presentation of the original art displayed in the book.
James Ellroy Commonwealth Club, 595 Market, SF; www.commonwealthclub.org. 6pm, \$7-20. The acclaimed crime novelist (*LA Confidential*, *The Black Dahlia*) discusses his long career and latest work, *Perfidia*.
Carl Russo Green Apple Books, 506 Clement, SF; www.greenapplebooks.com. 7pm, free. The author shares *The Sicilian Mafia: A True Crime Travel Guide*.

THURSDAY 11

Samuel Fromartz Book Passage, 1 Ferry Bldg, SF; www.bookpassage.com. 6pm, free. The journalist-turned-baker discusses his new book, *In Search of the Perfect Loaf: A Home Baker's Odyssey*.

FRIDAY 12

Tanya Holland Books Inc, 1344 Park, Alameda; www.booksinc.net. 7pm, free. The chef, Food Network personality, and author launches her new cookbook, *Brown Sugar Kitchen: New-Style, Down-Home Recipes from Sweet West Oakland*.

SATURDAY 13

Bay Area Free Book Exchange's Fifth Anniversary Free Book Blowout Bay Area Free Book Exchange, 10520 San Pablo, El Cerrito; www.bayareafreecookexchange.com. 9am-6pm, free. Through Sun/14. Celebrate five years of free books at this anniversary party, and take home some new reading material of your own from the Bay Area Free Book Exchange's shelves. Or, go one more step and bring some old books (as well as CD and DVDs!) to donate and share with others.
Ghirardelli Chocolate Festival Ghirardelli Square, 900 North Point, SF; ghirardelli.com/chocolatefestival. Noon-5pm, \$20-40. Through

Sun/14. Help raise money for Project Open Hand and satisfy your sweet tooth at this 19th annual dessert and wine fiesta. In addition to offering samples of gourmet goodies from over 50 vendors, Ghirardelli hosts chef demos, a silent auction, a "Chocolate School" (learn about chocolate-making!), and the ever-popular hands-free sundae-eating contest.
Sea Music Festival San Francisco Maritime National Historic Park, Hyde Street Pier, SF; www.nps.gov/safr/planyourvisit/seamusicfestival2014.htm. 9am-5pm; evening chanterey sing, 7:30-9:30pm. Outdoor performances free; admission to historic ships \$5 (kids 15 and under with adult supervision, free). Learn about maritime history through music at this all-day fest of traditional and contemporary songs, instrumentals, and dances. The Sea Music Concert Series continues aboard the *Balclutha* Sept 20, Oct 25, and Nov 25 (\$12-14 or a season ticket, \$36).
"Tour de Fat" Lindley Meadow, Golden Gate Park, SF; www.newbelgium.com. 10am-5pm, free (beer, \$5; donations for nonprofits accepted). "Bikes, beer, and bemusement" highlight this annual outdoor party, with a costumed bike parade, beer-brewing activities, yo-yo performers, a dance contest (winner gets a new cruiser!), and headliner Reggie Watts.

SUNDAY 14

John Jung Eastwind Books of Berkeley, 2066 University, Berk; www.asiabookcenter.com. 3pm, free. The author presents two works: *Chinese Laundries: Tickets to Survival on Gold Mountain* and *Sweet and Sour: Life in Chinese Family Restaurants*.
Sunday Streets: Western Addition Fillmore between Geary and Fulton; Fulton between Fillmore and Baker, SF; www.sundaystreetssf.com. 11am-4pm, free. What traffic? Explore the neighborhood (including breezy, hilly Alamo Square) on foot or bike.
Urban Air Market Hayes Valley, Hayes and Octavia, SF; www.urbanairmarket.com. 11am-6pm, free. Over 130 emerging and established designers share their wares at this outdoor community market. Also: food trucks and live music.
"Writers with Drinks" Make-Out Room, 3225 22nd St, SF; www.writerswithdrinks.com. 7:30pm, \$5-20. With Evan Lepucki, Robin Sloan, Lenelle Moïse, Annelise Gelman, Cecil Castellucci, and Christina Nichol.

TUESDAY 16

Courtney Moreno Booksmith, 1644 Haight, SF; www.booksmith.com. 7:30pm, free. As part of the "New Voices, New Stories" series, the author shares her first novel, *In Case of Emergency*. **SFBG**

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FILM



EASY TARGETS: OSCAR
(JAKE MACAPAGAL)
AND DAUGHTER
(ERIN PANLILIO)

Urban decay

A family struggles to survive in crime drama 'Metro Manila'

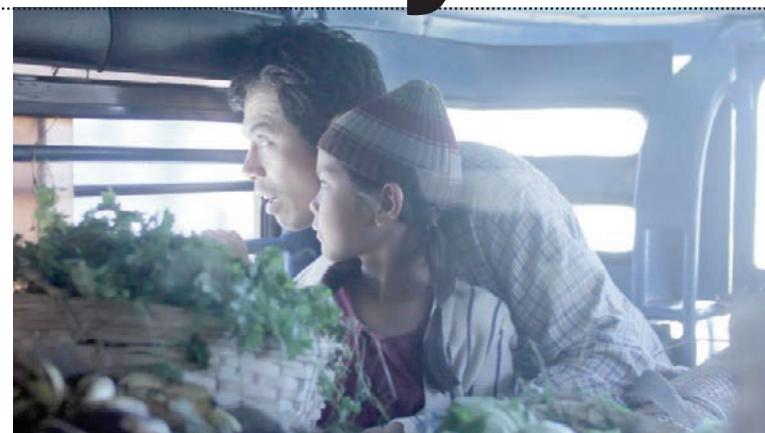
BY DENNIS HARVEY
arts@sfbg.com

FILM It increasingly seems like the ultimate plan for the poor must be simply to drive them into the sea. What else is going to be done with them if we realize the Koch brothers' dream of no minimum wage, food stamps, welfare, or Social Security? (One alternative already in practice: Build more prisons, of course.) Hostility toward the have-nots, believing that somehow they got there by being lazy or criminal or genetically inferior, is of course as old as civilization itself. But legislating to create poverty rather than to solve it is a significant reversal over the general trend of American history over the last century or so.

This kind of "Sorry, you're screwed" mentality may seem alarming here, but it's a basic part of the social structure wherever economic resources have always been scarcer and a drastic wealth-power divide taken for granted. Part of the impact of Ira Sachs' excellent *Love is Strange*, now playing, comes from our horror that this doesn't happen to *these* people, since educated, middle-class white Americans aren't supposed to become more or less homeless. The protagonists in UK-Philippines co-production *Metro Manila*, however, stir our sympathy but little surprise when they become completely homeless. (Unlike the *Strange* characters, they have no safety net of friends and relatives who can take them in.)

Oscar (Jake Macapagal) and Mai Ramirez (Althea Vega) are rice farmers who live in the Ifugao province, tending their crop on 2,000-year-old terraces cut into the mountains. It's grueling work in which 9-year-old daughter, Angel (Erin Panlilio), is already enlisted; another child is still a babe in arms. This stunning verdant landscape, shot by former fashion photographer Sean Ellis (also the director and co-scenarist), might be paradise on Earth with less toil and a lot more pay. But as the Ramirez family discovers, the crop that paid 10 cents a pound last year now only pays two. The family can't survive on that return — it's not even enough to buy seeds for next year's harvest.

There's nothing they can think to do but to follow the path of so many impoverished rural folk before them and head to the big city. Upon



arriving in Manila, they're stunned by the noise, crowds, and the aggressive police presence; one day they're horrified witnesses as an attractive woman walking alone is pulled screaming into a passing car and spirited away, though no one else seems to blink. What seems a lucky break with a Good Samaritan turns out to be a scam that robs them of their paltry cash store and the shelter they thought they'd bought with it. Hustling frantically, Oscar gets himself a day's physical labor, only to be paid with a sandwich.

Time and again, they find those who offer help are predators who recognize easy marks when they see them. Mai is tipped to a barmaid job that even has babysitting. But it's the kind that starts with the interviewer saying "Show me your tits." "Daycare" consists of letting the kids crawl around the women's changing room, and keeping customers "happy" is scarcely distinguishable from straight-up prostitution. Then Oscar's military-service tattoo gets him embraced as a fellow veteran by older Ong (local film and TV veteran John Arcilla). The latter seems a savior, setting up the family in a fairly nice apartment, taking on Oscar as his new partner in an armed security-guard service where the main duty seems to be running questionably legal amounts of money around.

All this happens in *Metro Manila*'s first half, after which it becomes less a tally of everyday exploitations and slum indignities than a crime drama in the mode of *Training Day* (2001), or Brillante Mendoza's notorious 2009 *Kinatay*, which won a controversial Cannes Best Director Prize in 2009 and subsequently played Yerba Buena Center for the Arts. (YBCA's New Filipino Cinema festival provided

Metro's area premiere earlier this summer — the Roxie's single showing this Thursday evening will doubtless be as close to a regular theatrical release as it gets hereabouts.) Ellis' film isn't as slickly hyperbolic as *Day* or as challengingly grungy as *Kinatay*, inhabiting a useful middle ground between thriller and case-pleading exposé. Itself an audience award winner at Sundance, *Metro* feels creditably engulfed in its cultural setting — if this were a movie by an old-school Filipino director, there might have been a heavier emphasis on the Ramirezes' Christianity, which is presented simply and respectfully here but not used to milk viewer emotions.

Ellis funded this feature (his third) himself, the story inspired by a violent fight he witnessed between security guards during a prior trip to the Philippines. He doesn't speak Tagalog, making *Metro* one of the better films in recent history by a director shooting in a language he doesn't understand, something that happens more often than you might think. (Interestingly, *Metro* has already been remade as the Hindi movie *CityLights*.) The script he's co-written with Frank E. Flowers is economical, such that when there's a rare moment of what otherwise might pass for preachiness, the truth stings instead. When a suddenly less grateful than fearful Oscar tells his boss, "I don't believe in hurting people," Ong snaps, "Don't speak. You have no voice in this world."

Indeed. Money talks. The rest of you, STFU. **SFBG**

METRO MANILA

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Falling apart together

Siblings mend their broken relationship — if not their broken lives — in dramedy 'The Skeleton Twins'

BY CHERYL EDDY
cheryl@sfbg.com

FILM "I don't know ... maybe we were doomed from the beginning," muses Maggie (Kristen Wiig) at the start of *The Skeleton Twins*. It's her voice-over, but the figure onscreen is her brother, Milo (Bill Hader), who mopes to Blondie before flopping into a bathtub that slowly fills with water and blood from his slashed wrists. The twins haven't seen each other in over 10 years, and the ice takes awhile to break when Maggie appears at his hospital bedside. They've been separated by geography (he's in LA; she still lives in their hometown of Nyack, New York) and lifestyle — recently separated from his most recent boyfriend, Milo's on his way from being a struggling actor to simply being a failed one; Maggie's a married dental hygienist whose life seems to be in perfect working order. *Seems*.



Of course, we share her secret: On the same day Milo was penning a suicide note — "See ya later," with a smiley face — Maggie was on the verge of gobbling a handful of pills in order to make her own permanent exit. Her marriage, to perfectly oblivious Lance (Luke Wilson), is a snooze, and she's been secretly been taking birth control despite his much-vocalized desire to have kids ASAP. She also hasn't, ah, been entirely faithful. Clearly, these siblings have more in common than they realize. They're both deeply miserable, unable to shake a troubled past that includes their beloved father's suicide, a distant mother (Joanna Gleason) who prefers New Age clichés to honest communication, and the scandalous incident (involving Milo and his high school English teacher) that caused their estrangement.

There's only one path for these sad sacks (since if one of 'em actually died, that would make this black comedy a little *too* black), so they set about trying to mend fences. Milo moves into Maggie's Pottery Barn catalog of a house, and though the surroundings are twee suburbia, the mood is decidedly desperate. Milo's former teacher (*Modern Family*'s Ty Burrell) is still in town, still closeted, and still as confusing a figure to

grown-up Milo as he was to teenage Milo. And Maggie is hardly a calming presence, having realized long ago that her husband is *alllll* wrong for her, despite the fact that he's possibly the nicest, most understanding dude on the planet. It's obvious — despite their frequent arguments, and the fact that both do some pretty terrible things — that the only bond in *The Skeleton Twins* that has any chance at repair is Milo and Maggie's.

Produced by indie darlings Jay and Mark Duplass, and directed by Craig Johnson (whose co-writer, Mark Heyman, also co-wrote 2010's *Black Swan*), *The Skeleton Twins* might veer too deeply into melodrama territory were it not for its restrained script, and its appealing cast. *Saturday Night Live* alums Wiig and especially Hader

are mostly known for their comedic talents — we all saw Wiig give good pathos in 2011's *Bridesmaids*, but it's impressive to see the same actor who portrayed flamboyant club kid Stefon bringing depth to a more serious role. (Not to say that *Skeleton* is entirely grim; there's an extended lip-sync sequence that fans of the soundtrack to 1987's *Mannequin* will find difficult to resist. Plus, this is very much a family that uses sarcasm as a survival method ... and, sometimes, nitrous oxide.)

It's also gratifying to see a relationship movie that's not solely focused on romance. In fact, the film's message that squaring away one's beef with the family members that matter most (once you've jettisoned those beyond all hope, like Maggie and Milo's selfish, Sedona-dwelling mother) is an important step toward healing and finding-your-true-self-ness. And it just so happens that *The Skeleton Twins* is being released not long before the holiday that holds so much meaning for its protagonists: Halloween. Though many a family drama pivots around Christmas, *The Skeleton Twins* is a tad too smart for that, and far too aware of the ways life can sneak razor blades into its twists and turns. **SFBG**

THE SKELETON TWINS opens Fri/12 in Bay Area theaters.

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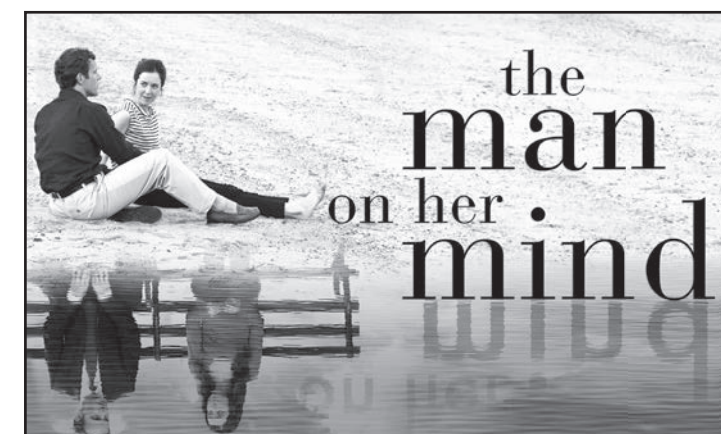


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OPENING

Dolphin Tale 2 The heroic dolphin with the prosthetic tail returns for more aquarium adventures in this family drama starring Harry Connick, Jr., Ashley Judd, Morgan Freeman, and Kris Kristofferson. (1:48)

The Drop The late James Gandolfini gets a fitting final feature-film sendoff in this edgy microcosm of a crime movie, set among the small-time hoodies of Brooklyn, but just easily recast in Tony Soprano's Jersey or the Beantown of 2010's *The Fighter*. As Cousin Marv, a onetime dive-bar owner forced to turn his watering hole over to Chechen mobsters as a drop spot for bookmaking loot, he also gets worthy sparing partners in Tom Hardy and Matthias Schoenaerts (star of 2011's *Bullhead*, director Michaël R. Roskam's Oscar-nominated breakout). Hardy's Bob looks to be the perpetual side guy to his Cousin Marv; he seems sludgy and lacking confidence, until he finds a battered pit bull puppy in a trashcan belonging to Nadia (Noomi Rapace) — and discovers himself in the middle of a brazen robbery at the drop bar. With the puppy and Nadia comes the canine's purported owner, rumored killer, and neighborhood “nut case” Eric (Schoenaerts). The beauty of Dennis Lehane's screenplay, spinning off his short story “Animal Rescue,” is embedded in how the most banal niceties (like “Good to see you”) are used with Mamel-like skill to signal the threadbare facade of civilized behavior and convey an almost nihilistic sense of imminent threat. Meanwhile, Roskam walks a tightrope between the drab, wintry everyday and a pervasive mood of menace, creating a downbeat yet almost horrifying effect when the trigger is finally pulled — and the veil between the hidden and the real, the animal and the human, is dropped. (1:45) (Chun)

God Help the Girl Perhaps it's not subtle that the first words we hear in the indie pop musical *God Help the Girl* — the writing and directing debut of Stuart Murdoch, Belle and Sebastian's lead singer — songwriter — come out of the mouth of a DJ, evoking Nick Drake, no less, in a riff about the mystique of dead musicians. The influences and aesthetic of Murdoch and the beloved Scottish chamber pop group float through the film, a sort of moody live-action manifestation of 15-plus years' worth of Belle and Sebastian albums. We hear the DJ through the headphones of our nervy, melancholy heroine, Eve (Emily Browning, of 2011's *Sleeping Beauty*), a young Australian living in Glasgow, whom we first meet narrating in song her night flight from a psychiatric institution, where she's under care for anorexia. Music keeps her moving, to a rock club, for starters, where she watches a band awkwardly implode and befriends the guitarist, James (Olly Alexander), who introduces her to aspiring

IDRIS ELBA STARS IN THRILLER *NO GOOD DEED*, OUT FRI/12.

PHOTO BY QUANTRELL COLBERT



musician Cassie (Hannah Murray), who reckons they should start a band. Easily half of the movie, and the better half, is told in song — largely by Eve, a talented songwriter with a sweetly captivating voice. The songs, written by Murdoch over the last decade, feel lush and fully realized, and pull us along through the story in infectiously giddy and affecting interludes, but tend to drop us off in vague, meandering terrain, among agreeable but sketchy acquaintances, when they end. (1:51) *Roxie*. (Rapoport)

Last Weekend Celia Green (Patricia Clarkson) is the matriarch of a clan gathering to spend a now-rare weekend at their Lake Tahoe vacation home — the last of the summer, and perhaps the last ever, as she and fitness-tycoon spouse Malcolm (Chris Mulkey) are considering selling it. This news is sure to upset their grown sons, even if neither spend much time here anymore. But then, what doesn't upset them? Roger (Joseph Cross) constantly snipes at mom, no doubt to let off steam from some as-yet-unbroken news of his own about an embarrassing blunder made in his financial-sector job. Theo (Zachary Booth) is just generally hypersensitive, about his own feelings if no one else's, including the kinda-sorta-boyfriend of the fleeting moment (Devon Graye) he's dragged here, along with several coworkers from the TV sitcom he works on as a low-rung writer. Other characters include the married groundskeeper and housekeeper (Julio Oscar Mechoso, Julie Carmen) everyone treats with elaborate familiarity as “almost family,” and Roger's longtime girlfriend (Alexis Rasmussen), who's very aware that she is *not* considered family. Presided over by Celia, who sees herself as an unpretentious Earth Mother but is in fact a meddling perfectionist, the Greens are an exasperating lot of self-absorbed, mutually unsupportive brats. Tom Dolby and Tom Williams' seriocomicedy is willing to point out their foibles and chuckle, but not to actively criticize (let alone satirize) them. Instead, we're ultimately expected to care about these shallow, catty figures of under-appreciated privilege — an emotional connection the movie never remotely earns. If you're going to make a movie about Rich People Problems, it had better have a lot more bite than this one manages. (1:34) *Vogue*. (Harvey)

The Man on Her Mind Little wonder that this comedy about a woman who prefers an adult version of an imaginary friend to real-life suitors feels so hermetically sealed: writer and Soho Press co-founder Alan Hruska co-directs (with Bruce Guthrie) this hardly filmic version of his play, starring its original UK cast. All assembled wrap careful NYC accents around Hruska's verbiage, which takes center stage in this overtly theatrical, very talky — albeit not especially witty — vanity indie. Bookish publishing staffer Nellie (Amy McAllister) possesses the seemingly enviable life of an independent working woman in NYC, until one finds out, through naggy sister Janet (Georgia Mackenzie), that Nellie's slick supposed beau (Samuel James) is not all he's cracked up to be. Though Hruska dallies with some intriguing ideas about the way we idealize, project upon, and even create our love objects, this cinematic realization feels as sophomoric and long-winded as an undergraduate seminar. (1:38) *Opera Plaza*. (Chun)

Metro Manila See “Urban Decay.” (1:40) *Roxie*.

My Old Lady If only the grand dame had more of a say, rather than the whiny, middle-aged offspring. Playwright Israel Horowitz makes his feature-film debut, directing his own play in this potentially fascinating clash of cultures on a generational battlefield populated by some amply endowed acting talents. New Yorker Mathias (Kevin Kline), who grew up privileged with a “silver knife” in his maw, got little else from his deceased, estranged father than a Paris apartment in the coveted Marais district. But his real estate dreams are quashed when it turns out to be a “viager,” a quirk of French law that allows the former owner — in this case, worldly elder Mathilde (Maggie Smith) — to continue dwelling in the property long after the sale, collecting monthly payments from the purchaser until her death. Penniless, troubled Mathias can barely afford those payouts, much less

cope with Mathilde's daughter, Chloe (Kristin Scott Thomas), in this wearily paced dramedy that turns out to be more sour — and dourly serious — than saucy. One is forced to fantasize: What would Smith's Violet Crawley do, or better yet, say, about this effort, which makes *Downton Abbey* look like the picture of crisply edited moviemaking modernity? (1:47) *Clay*. (Chun)

No Good Deed A sinister man (Idris Elba) terrorizes a mother (Taraji P. Henson) and her kids in this crime thriller, helmed by Elba's frequent *Luther* director Sam Miller. (1:24) *Shattuck*.

The Pirates Beautiful, badass pirate Yeo-wol (Son Ye-jin) leads a mutiny against her ship's cruel captain (Lee Geung-young) at sea. Meanwhile, on land, an outspoken soldier (Kim Nam-gil) battles his own cruel commander (Kim Tae-woo) before escaping into the hills and remaking himself as a semi-successful bandit known as “Crazy Tiger.” These worlds crash together in Lee Seok-hoon's lavish CG extravaganza, set during a time in Korea's history when leadership was so unstable, the loss of a royal seal could mean certain chaos — and it does, when a whale gobbles up said golden symbol when it topples overboard. Racing to retrieve it, for various reasons, are the four parties described above, with cross-clashes between all involved. There are savage sword fights; explosive chase scenes through seaside villages; hair and make-up that would make Captain Jack Sparrow swoon (and exaggerated acting that makes latter-day Johnny Depp look subtle); fiercely denied romantic attractions; heroes diving away from explosions and villains howling to the heavens; and epic arguments over which brand of outlaw — pirate or bandit? — is tougher. Very silly indeed. But also, it must be said, very fun. (2:09) *Century 20 Daily City*. (Eddy)

Second Opinion The emphasis should be on “Opinion” in the title of this doc directed by *Burzynski* (2010 and 2013) maker Eric Merola, who seems to be building a career on movies about cancer-treatment controversies. Here his hero with an ax to grind is Ralph W. Moss, a science writer working in public relations at Memorial Sloan-Kettering Cancer Center in the '70s, who discovers a cover-up concerning laetrile research. The single-source effect, however, of relying primarily on Moss' on-camera interviews to carry this project — and the lack of current voices willing to weigh in with, surprise, second opinions — makes it feel less like a fully-realized, thoughtfully-balanced film and more like an inadequately reported TV news-magazine segment. (1:15) *Roxie*. (Chun)

The Skeleton Twins See “Falling Apart Together.” (1:33)

Take Me to the River Memphis is a battered, gracious lady of a music town and she deserves her due, though she doesn't get it in this well-meaning yet unfocused doc in need of a deep edit. Directed by veteran musician-turned-filmmaker Tim Sutton, *Take Me to the River* lifts its name from a song by the otherwise-ignored Memphis denizen Al Green and hangs its hat in the city so pivotal in the birth of the blues, R&B, soul, and rock 'n' roll, under the pretense of witnessing the making of an album that brings together music makers new and old. Among them are unsung lights like songwriter William Bell and guitarist Charles “Skip” Pitts, icons like Bobby “Blue” Bland, and rappers (including Snoop Dogg). Overseeing the project are North Mississippi Allstars band mates and brothers Luther and Cody Dickinson, in tribute to their dad, producer Jim Dickinson. We do get a taste of the love, respect, and long history between, say, Mavis Staples and the Dickinson brudders, but somewhere along the way, *River* removes itself away from the making of the record and gets drawn into the dramatic vortex centered on the rise and tragic fall of Stax Records, intertwining it with the Civil Rights era — although considering the muddy explication surrounding the label's demise, Sutton appears ill-equipped to piece out its tale. Mucking it up further are sporadic appearances by star narrator Terrence Howard, whose weak smooth-jazz performance is given way too much play. (1:35) *Embarcadero, Shattuck, Smith Rafael*. (Chun) **SFBG**

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Fax: (415) 834-0964 Attorneys for Plaintiffs CARL BURKS, WILLIAM SHERMAN SUPERIOR COURT OF THE STATE OF CALIFORNIA CITY AND COUNTY OF SAN FRANCISCO, UNLIMITED JURISDICTION CARL BURKS, WILLIAM SHERMAN, Plaintiffs, v. CHERYL TURNER, LARON JASON LOWE, DOES 1 through 10, inclusive, Defendants. Case No. CGC 12-526368 STATEMENT OF DAMAGES FOR CARL BURKS TO DEFENDANTS AND TO THEIR ATTORNEYS OF RECORD: PLEASE TAKE NOTICE THAT pursuant to Code of Civil Procedure section 425.11, Plaintiff WILLIAM SHERMAN hereby states as follows: (1) General damages as to and for CARL BURKS, as against all defendants, jointly and severally, consisting of but not limited to emotional distress, loss of home and community, stress, fear, worry, anxiety, humiliation, embarrassment, loss of sleep, homelessness, exposure to housing deficiencies including but not limited to cold, faulty plumbing, inability to enter his home, improper and illegal housing, harassment, loss of rent-controlled apartment, physical injuries including but not limited to bruises and contusions around his head and upper torso, pain and suffering, loss of comfort and enjoyment, caused by injuries described in the complaint on file herein, in the amount uncertain but not less than \$350,000.00; (2) Special damages as to and for CARL BURKS, as against all defendants, jointly and severally, consisting of, but not limited to, property damage, property loss, moving expenses, increased rent, transportation expenses, loss of rent-controlled apartment, past and future lost wages and medical bills in an amount uncertain but not less than \$350,000.00. (3) Punitive damages as to and for CARL BURKS against all defendants, jointly and severally, in the amount of \$500,000.00. Dated: December 14, 2012 LAW OFFICES OF AMANDA L. EBey, P.C. By:

Amanda L. Ebey Attorney for Plaintiffs CARL BURKS and WILLIAM SHERMAN VERIFICATION I declare that: I am the Plaintiff in the within action; I have read the foregoing STATEMENT OF DAMAGES and I know the contents thereof; the same is true of my own knowledge, except as to those matters which are therein stated upon my information or belief, and as to those matters I believe them to be true. I declare under penalty of perjury under the laws of the State of California that the foregoing is true and correct and that this verification was executed on December ____, 2012, in San Francisco, California. CARL BURKS Dated 12-20-2012 Aug. 27, Sep. 3, 10, 17, 2014 Amanda L. Ebey, Esq. (SBN 142370) LAW OFFICES OF AMANDA L. EBey, P.C. 870 Market Street, Suite 782 San Francisco, California 94104 Tel: (415) 989-8070 Fax: (415) 834-0964

Attorneys for Plaintiffs CARL BURKS, WILLIAM SHERMAN SUPERIOR COURT OF THE STATE OF CALIFORNIA CITY AND COUNTY OF SAN FRANCISCO, UNLIMITED JURISDICTION CARL BURKS, WILLIAM SHERMAN, Plaintiffs, v. CHERYL TURNER, LARON JASON LOWE, DOES 1 through 10, inclusive, Defendants. Case No. CGC 12-526368 STATEMENT OF DAMAGES FOR WILLIAM SHERMAN TO DEFENDANTS AND TO THEIR ATTORNEYS OF RECORD: PLEASE TAKE NOTICE THAT pursuant to Code of Civil Procedure section 425.11, Plaintiff WILLIAM SHERMAN hereby states as follows: (1) General damages as to and for WILLIAM SHERMAN, as against all defendants, jointly and severally, consisting of but not limited to emotional distress, loss of home and community, stress, fear, worry, anxiety, humiliation, embarrassment, loss of sleep, homelessness, exposure to housing deficiencies including but not limited to cold, faulty plumbing, inability to enter his home, improper and illegal housing, harassment, loss of rent-controlled apartment, physical injuries including but not limited to broken nose, pain and suffering, loss of comfort and enjoyment, caused by injuries described in the complaint on file herein, in the amount uncertain but not less than \$350,000.00; (2) Special damages as to and for WILLIAM SHERMAN, as against all defendants, jointly and severally, consisting of, but not limited to, property damage, property loss, moving expenses, increased rent, transportation expenses, loss of rent-controlled apartment, past and future lost wages and medical bills in an amount uncertain but not less than \$350,000.00. (3) Punitive damages as to and for WILLIAM SHERMAN against all defendants, jointly and severally, in the amount of \$500,000.00. Dated: December 14, 2012 LAW OFFICES OF AMANDA L. EBey, P.C. By:

Amanda L. Ebey Attorney for Plaintiffs CARL BURKS and WILLIAM SHERMAN VERIFICATION I declare that: I am the Plaintiff in the within action; I have read the foregoing STATEMENT OF DAMAGES and I know the contents thereof; the same

is true of my own knowledge, except as to those matters which are therein stated upon my information or belief, and as to those matters I believe them to be true.I declare under penalty of perjury under the laws of the State of California that the foregoing is true and correct and that this verification was executed on December ____, 2012, in San Francisco, California. WILLIAM SHERMAN Dated 12-20-2012 Aug. 27, Sep. 3, 10, 17, 2014

SUMMONS (CITACION JUDICIAL) NOTICE TO DEFENDANT: (AVISO AL DEMANDADO) : CHERYL TURNER, LARON JASON LOWE, DOES 1 through 10, inclusive YOU ARE BEING SUED BY PLAINTIFF: (LO ESTA DEMANDANDO EL DEMANDANTE): CARL BURKS, WILLIAM SHERMAN

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